

Hal Leonard Guitar

**RECORDED
VERSIONS**
With Notes & Tab

**AUTHENTIC RECORD
TRANSCRIPTIONS**

Transcribed by Wolf Marshall

IRON MAIDEN

Powerslave • Somewhere In Time





IRON MAIDEN

AUTHENTIC RECORD TRANSCRIPTIONS
by
Wolf Marshall

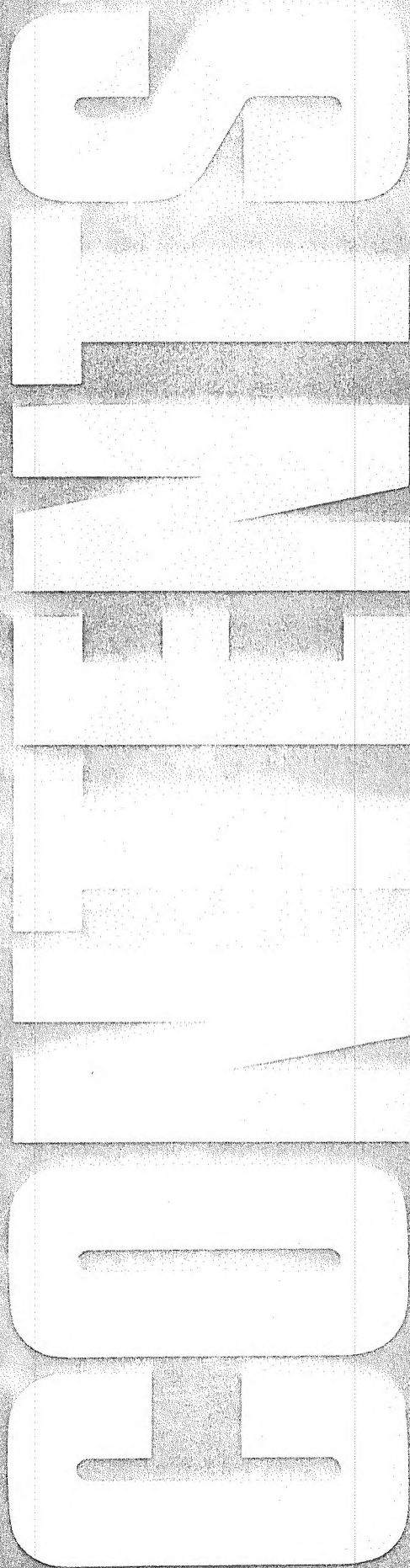
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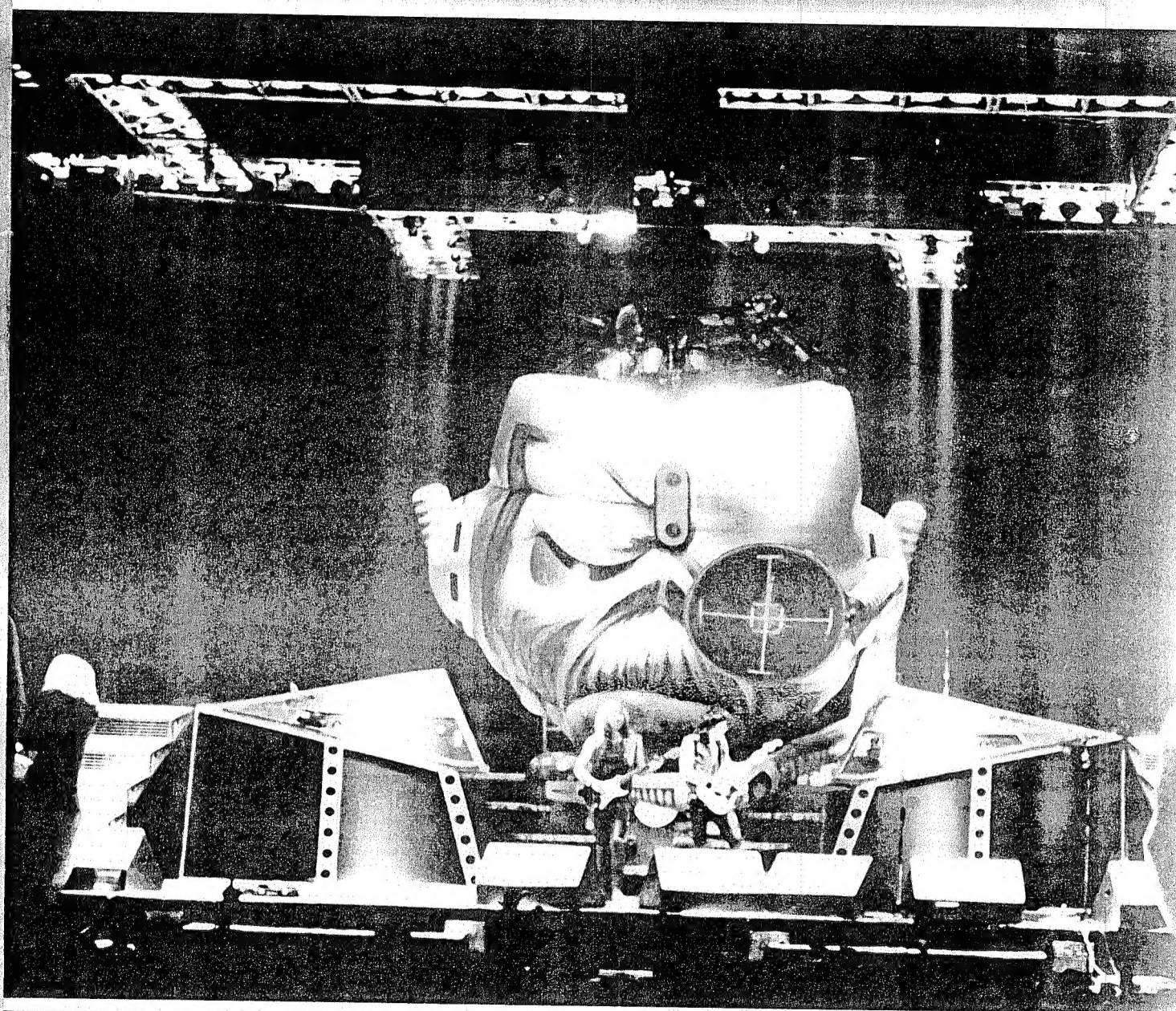
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6
72
5
2
6
5
3
10
54
14
09



NOTATION GUIDE

Four musical examples showing bends on a treble clef staff. Each example includes a guitar staff with fret numbers 12, 12, 12, and 12 respectively. The bends are labeled as B 1/2, B 1/2, B Full, and B 1 1/2. Above each bend, a dashed line indicates the pitch bend, labeled 8va-.

Bend
(half step)

Bend

Bend
(whole step)

Bend
(whole and half steps)

Four musical examples showing advanced bends. The first shows a bend of two whole steps (B 2) from fret 12. The second shows a bend and release (B Full, R) from fret 13. The third shows a hold bend (B Full, (B Full)) from fret 13 to (19). The fourth shows a prebend (B Full) from fret 15 to (16). Each example includes a guitar staff with fret numbers and a dashed line indicating the pitch bend, labeled 8va-.

Bend
(two whole steps)

Bend and Release

Hold Bend

Prebend
(Ghost Bend)

Four musical examples showing vibrato and rake strings. The first three show vibrato on a treble clef staff with guitar staffs at frets 15, 15, and 15. The fourth shows rake strings on a treble clef staff with a guitar staff at fret 12. Each example includes a dashed line indicating the pitch bend, labeled 8va-.

Vibrato

Wide Vibrato

Vibrato with Vibrato Bar
(w/Bar)

Rake Strings

Five musical examples showing legato slide, shift slide, pull-off, hammer-on, and vibrato bar dive and return. Each example includes a treble clef staff and a guitar staff. The first four examples show a slide from fret 17 to 15, labeled S, S, P, and H respectively. The fifth example shows a vibrato bar dive and return from fret 0 to 18, labeled w/Bar.

Legato Slide

Shift Slide

Pull-Off

Hammer-On

Vibrato Bar
Dive and Return

Musical notation for four techniques:

- Vibrato Bar Scooping:** Treble clef, w/Bar, notes 4, 5, 7, (9).
- Ghost Note:** Treble clef, notes 15, 15, 15, 7. Labels: B 1½, Full, 1½.
- Articulated Bend and Release:** Treble clef, notes 15, 15, 15, 7. Labels: B, R, B, A.H., 8va.
- Artificial Harmonic (with pick):** Treble clef, notes 17, 15, 12. Labels: 8va, P, P, 3.

Vibrato Bar Scooping

Ghost Note

Articulated Bend and Release

Artificial Harmonic (with pick) (Overtone of 5th generated)

Musical notation for four techniques:

- Pure Artificial Harmonic (octave):** Treble clef, notes 7, 12. Labels: A.H., Harm., (2) 12fr.
- Open Harmonic:** Treble clef, notes 0, 12. Labels: A.H., T.
- Tap Artificial Harmonic:** Treble clef, notes 17, 15, 12. Labels: 8va, P, P, 3.
- Tap-On Technique:** Treble clef, notes 4, 11. Labels: B, T.

Pure Artificial Harmonic (octave)

Open Harmonic

Tap Artificial Harmonic

Tap-On Technique

Musical notation for four techniques:

- Bend and Tap-On Technique:** Treble clef, notes 4, 11. Labels: B, T.
- Percussive Tone (Muffled):** Treble clef, notes 2, 2, 0. Labels: P.M.
- Heavy Muting (P.M.):** Treble clef, notes 2, 2, 0. Labels: P.M.
- Slight Bend (Microtone):** Treble clef, notes 7, 11. Labels: B (¼).

Bend and Tap-On Technique

Percussive Tone (Muffled) (Finger mute)

Heavy Muting (P.M.) (Palm Mute)

Slight Bend (Microtone)

Musical notation for four techniques:

- Staccato:** Treble clef, notes 9, 7, 9. Labels: ., ., .
- Choppy Phrasing:** Treble clef, notes 10, 9, 10. Labels: ^, ^, ^
- Pick Scrapes:** Treble clef, notes 10, 9, 10. Labels: P.S., P.S.
- Tremolo Picking:** Treble clef, notes 8, 11. Labels: Trem., Trem.

Staccato (shote notes)

Choppy Phrasing (extreme staccato)

Pick Scrapes

Tremolo Picking

Musical notation for three techniques:

- Unison Bend:** Treble clef, notes 9, 7. Labels: B, B Full.
- Muting (distinct pitches):** Treble clef, notes 9, 7, 5. Labels: Muted.
- Trill:** Treble clef, notes 9, 7, 9. Labels: (9 7) 9.

Unison Bend

Muting (distinct pitches)

Trill

ACES HIGH

Words and Music by
STEVE HARRIS

Heavy Rock ♩ = ca 160

A Intro

Bass: (♩) $F^{\#}m$ D E
1st time

Guitar I

f P. M.

(1st time)

Guitar II

f P. M.

(1st time)

1.2.3. E 4. E

P. M. →

(no mute) *rit.* - - - - -

(no mute) *rit.* - - - - -

B Faster ♩ = 252

A_m

F .

G

4 times

ff a tempo

ff a tempo

C Verse
(Bass Col Guitars I and II)

E5 F#5 G5 A5 G5 F#5 E5 G5 F#5

There goes the si ren at that warns of the
Move in to fire at the main stream of

Guitars I and II

TAB 9 11 16 14 16 11 9 16 11

D5 F#5 D5 E5 F#5 G5 A5 G5 F#5

air bomb raid ers Then Let comes off the a sound sharp of burst the and

TAB 5 11 7 9 11 16 12 16 11

E5 G5 F#5 D5 E5 F#5 G5

guns then send turn ing a flak way Out Roll for the ver

TAB 9 16 9 7 9 11 16

A5 G5 F#5 E5 G5 F#5 D5 F#5 D5

scram spin ble round we've and got come to in get be air hind borne them

TAB 12 16 11 9 16 11 7 11 7

E5 F#5 G5 A5 G5 F#5 E5 G5 F#5 D5

Got Move to get their up blind for sides the and com fir ing at tack gain

TAB 9 11 16 12 16 11 9 16 11 7

D A5 B5 C5 D5 C5 B5 A5 C5 B5

Jump in the cock pit and start up the
Ban dits at eight o' clock move in the be

G5 B5 G5 A5 B5 C5 D5 C5 B5

en gines re move all the wheel blocks there's
hind us us Ten M E one o nine's

A5 C5 B5 G5 A5 B5 C5

no time to waste As Gath er ing and
out of the sun cend ing

D5 C5 B5 A5 C5 B5 G5 B5 G5

speed turn as we head spit down the run way.
turn ing our spit fires to face them.

A5 B5 C5 D5 C5 B5 A5 C5 B5

Got ta get air borne be fore it's too
Head ing straight for them l press down my

TAB 7 9 10 12 10 9 7 10 9

TAB 5 9 5 7 9 10 12 10 9

TAB 7 10 9 5 7 9 10

TAB 12 10 9 7 5 9 10 9

E Pre Chorus

(Em) Bass Col Guitar 1
N. C.

late. guns. Run-nin' Roll-in' (run - nin') (roll - in') scram-blin' turn - in' (scram-blin') (turn - in') fly - in' div - in' (fly - in') (div - in')

Roll - in' (roll - in') turn - in' (turn - in')

div - in' (div - in') go - ing in a - gain.

Guitar I

Guitar II

1. 2. (vocal tacet)

F Chorus

Bass: E5 D C5 D5 E5 (simile)

Run live to fly

Guitars I and II

C5 D5 E5 C5 D5

fly to live do or

E5 C5 D5

die won't you

G (Bass: *simile* pattern continued)

G5 Eb5 F5

Run live to

G5 Eb5 F5 G5

fly fly to live

Guitar I

Guitar II

Harm 3 4 3

w/Bar slow dive w/Bar

2½ 2½ 2½ 2½ 3½ 1 8

Ac es High.

Guitars I and II

To Coda

[H] Interlude
(Am) (Bass plays figure)

Guitars I and II

D5 Am A5

(Am) D5 (Am) 1. A5

[1] Guitar Solo 1
A5

2. A5 Bass: Rhythm Guitar: (solo Guitar noise)

rake Full hold bend 3 3 3 3

(solo Guitar part noise)

F5 (Bass simile) G5 A5 3 Full Full Slow Release

C5 D5 A5 3 3 3 3

J Guitar Solo, #2

K Interlude (Guitars I and II) (Bass Col Guitars)

COD.1

1.

Am

F

G

3 times

Guitar I

Guitar I staff and TAB. The staff shows a melodic line with chords Am, F, and G. The TAB shows corresponding fret numbers: 5, 4, 5, 4, 5, 4 for Am; 5, 5, 5 for F; and 5, 4, 5, 4, 5, 4 for G. The G chord is marked with a wavy line and '3 times'.

Guitar II

Guitar II staff and TAB. The staff shows a melodic line with chords Am, F, and G. The TAB shows corresponding fret numbers: 7, 5, 7, 5, 7, 5 for Am; 5, 6, 7 for F; and 7, 5, 7, 5, 7, 5 for G. The G chord is marked with a wavy line.

Am

Slower ♩ = ca 108

G

A

Staff and TAB for the 'Slower' section. The staff shows a melodic line with chords Am, F, and G. The TAB shows corresponding fret numbers: 5, 4, 5, 4, 5, 4 for Am; 5, 5, 5 for F; and 5, 4, 5, 4, 5, 4 for G. The G chord is marked with a wavy line and '3 times'.

Staff and TAB for the 'Slower' section. The staff shows a melodic line with chords Am, F, and G. The TAB shows corresponding fret numbers: 5, 7, 5, 7, 5 for Am; 5, 5, 7 for F; and 5, 7, 5, 7, 5 for G. The G chord is marked with a wavy line and '3 times'.

♩ = ca 90
Am

A5

Staff and TAB for the 'Slower' section. The staff shows a melodic line with chords Am, F, and G. The TAB shows corresponding fret numbers: 6, 8, 6, 5, 7 for Am; 5, 6, 5, 3 for F; and 5 for G. The G chord is marked with a wavy line and '3 times'.

Add Overdubbed Guitars (III and IV)

Staff and TAB for the 'Add Overdubbed Guitars' section. The staff shows a melodic line with chords Am, F, and G. The TAB shows corresponding fret numbers: 7, 9, 7, 5, 4 for Am; 5, 7, 5, 4 for F; and 2 for G. The G chord is marked with a wavy line.

*Bass Fill #1

* #2

Trem.

Bass line for the 'Bass Fill' section. The staff shows a melodic line with chords Am, F, and G. The TAB shows corresponding fret numbers: 7, 5, 7, 7, 5, 7 for Am; 7, 5, 7, 5, 7, 5 for F; and 7, 6, 5, 8, 5 for G. The G chord is marked with a wavy line and 'Trem.'.

2 MINUTES TO MIDNIGHT

Words and Music by
ADRIAN SMITH and BRUCE DICKINSON

Heavy Rock ♩ = ca 188

A Intro
(Am) Main Riff

Guitar I

(D/A)

(Am)

(Am) A5 (*Guitar II: Fill #1) (Am) (D/A)

(Am) A5 (Guitar II: A5) (Am)

Fill #1 Bass:

A5

Guitar II:

(D/A) (Am) A5 (Am)

(Guitar II: Fill #1)

(D/A) (Am) A5 (Am) (Drums and Bass in: steady 8ths)

(*Guitar II: Fill #2)

Guitars I and II

(Continue Drums and Bass)

(D/A) (Am) A5

(Am) (D/A) (Am) A5

Fill #2

Guitar II



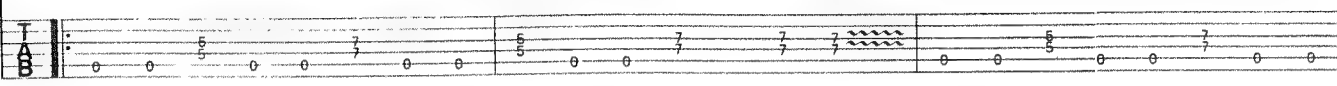
Verse
(Am)

Bass:



1. Kill for gain or shoot to maim but we don't need a
2. The Blind men shout let the crea - tures out we'll show the un - be -
3. The Bod - y bags and lit - tle rags of chil - dren torn in

Guitars I and II

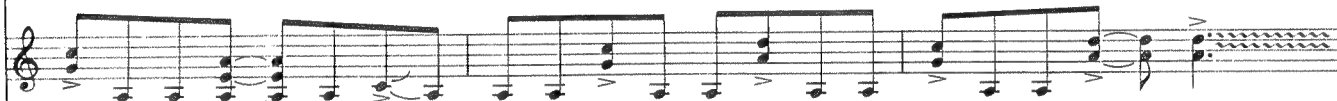


A5

(Am)

(D/A)

rea - son The gold - en goose is on the loose and
liev - ers The na - palm screams of those hu - man flames of a
two And the jellied brains of those who re - main to put the



(Am)

A5

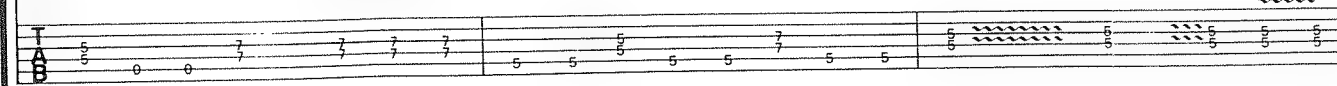
(Am)

nev - er out of sen sea - son some black - ened pride still
prime time bel - sen on you feast - yeah as the rea - sons for play on
fin - ger right on you as the mad - men



(D5)

burns in - side this shell of blood - y trea - son We
car - nage and cut their meat and lick to the gra - vy song To the
words make us all dance to their song



(Am) (D5)

Here's my gun for a bar - rel of fun — for the love of liv - ing death —
 the oil the jaws of the war — ma - chine — to and feed it with our ba -
 tune of starv - ing mil - lions to make a bet - ter kind of gun.

Chorus
 D A pedal - - - - - F/A %

bies. } The kill - er's breed — or the

Guitar I

TAB

Guitar II

mf
 muted - - - - -
 P. M. ———

TAB

A pedal - - - - -
 G/A % C5/A % F5 Bb5/F

de - mon seed the glam - our the for -

TAB

P. M. ———

TAB

(Guitar II repeat previous 8 measures)

Two
(Guitars I and II)

(Dm/F) F5 G5 (Am)

that threat - en doom Two

(*Guitar II: Fill #3) (*Guitar II: Fill #4)

TAB (7/5) (7/5) 10/8 (10/8) 12/16 (12/16) 5

C5 G5 D5

Min - utes To Mid - night to kill

Guitars I and II

TAB (5) 7 7 7 7 5 7 5 (5) 7 7 7 7 5 7 5 (5) 3 3 (5/3)

(Dm F) F5 G5 (Am)

the un - born in the womb.

(Guitar II: Fill #3) (Guitar II: Fill #4)

To Coda

TAB (7/5) (7/5) 10/8 (10/8) 12/16 (12/16) 3

Fill #3

Dm/F

Guitar II

Sustain Tones

TAB 6 (6) 7 7

Fill #4

(Am)

P. M.

TAB 7 5 7 6 5 3 5

F (D A) (Am) A5 (*Guitar II: Fill #5)

Guitars I and II

(Am) (D/A) (Am) To 2nd verse

2. (vocal) G Guitar Solo #1 A5 F/A G5/A F5 E5 D5

Guitar I

P. S. Full dive w/Bar 3 4½

hold bend slow dive w/Bar dive & slow return w/Bar wide vib. w/Bar

Guitar II

A5 F/A G5/A G5

Fill #5 A5

Guitar II

F5 E5 D5 Harm. A5 (simile) F A G5, A

slow dive w/Bar

vib. w/Bar

Full

Full

8va

1/2

Full

12 15 15 12 13

16 14 15 (15) 13 15 12 13 14

F5 E5 D/F# A5 F/A G5/A

Full

Full

Trem.

Trem. picking

15 15 15 13 13 14 (14)

7 7 8 10 12

Guitar II: Rhythm Guitar

loco

3

1/2 1/2

16 17 16 14 14 16 (16) 4 5 7 4 5 7 10 8 8

8va F5 E5 D5

Full

Full

Full

vib. w/Bar

quick dive

hold bend

dive

13 15 17 17 17 20 20 (20) 20 (17) 20 (20)

8va

1/2 1/2

16 17 16 14 14 16 (16) 4 5 7 4 5 7 10 8 8

Guitar Solo #2

E pedal -

[H]

G E

C E

A E

Full

Rhythm Guitar:

E5

G B

C5

A: C#

(w/Bass)

E5

G/E

C/E

A5/E

(Simile)

w/Bass

Full

E5

G/B

C5

A5

(Simile)
continue rhythm

(w/Bass)

E5

G/E

C/E

A/E

Full

P. M.

P. M.

P. M.

P. M.

P. M.

E5

G/E

Full

Full

Full

Interlude

C5/E (E pedal)

8va - 3 - 3 - A.H. - A.H. - A.H. - 3 - 3 - 3 - loco (Solo)

Full

A.H. A.H. A.H.

15 15 14 12 15 13 12 14 12 11 14 12

(10) (10)

D5/E E5 D5/E E5

P.S.

w/Bar

G5 D5 E5 1. 2. E D E C5/E (E pedal)

w/Bar

slow dive

12 7 8 (8) 12 12 15

D5/E (simile) - E5

Full w/Bar

14 12 14 (14) 7 9 7 7

(7) (7) 12 (12)

Harmony Guitar Overdub I

Harmony Guitar Out

12 10 12 10 12 11 12 (12)

Harmony Guitar Overdub II

Harmony Guitar Out

8 7 8 7 9 7 9 (9)

Handwritten musical score for guitar, featuring a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The score includes a guitar tablature staff below the treble staff. The treble staff contains a melodic line with a 'cresc' (crescendo) marking and a 'slow dive w/Bar' (slow dive with bar) marking. The tablature staff shows fret numbers (12, 12) and a 'Harm.' (harmonic) marking. The score is written in a handwritten style with various musical notations and annotations.

The musical score for "The Sound of Silence" features a guitar and piano arrangement. The guitar part is written on a single staff with a treble clef, and the piano part is on a grand staff (treble and bass clefs). The score includes the following elements:

- Chords:** (D/A), (Am), A5, and (Guitar II: Fill #5).
- Tempo/Style:** *Simile* (written above the guitar staff).
- Instrumentation:** The score is for guitar and piano.
- Structure:** The score is divided into measures, with some measures containing rests or specific rhythmic markings (e.g., 7/8, 2/4).

Musical score for the section "D. S. to Coda". The score is written for a single melodic line on a treble clef staff and a bass line on a bass clef staff. The key signature has one sharp (F#), and the time signature is 4/4. The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. The bass line is primarily composed of whole notes and half notes. Chord symbols (D/A, Am, A5, and C) are placed above the staff. The section concludes with a double bar line and the word "Coda" in a box.

The musical score for "Midnight" by The Beatles is presented in three staves. The top staff is the vocal line, starting with a "CODA" symbol and a "C" time signature. It includes lyrics: "Mid - night" and "mid - night". The middle staff is the guitar line, featuring a "C" time signature and a "G5" chord. The bottom staff is the bass line, featuring a "C" time signature and a "G5" chord. The score includes various musical notations such as notes, rests, and chords.

mid - night

1. C5 A5 all night. — 2. C5 A5 mid - night. —

Guitar II: A pedal

(vocal tacet)

1. C5 D5 C5 A5

2. C5 D5 C5 A5

Mid - night all night!

LOSER WORDS

(Big 'Orra)

Music by STEVE HARRIS

Hard Rock ♩. = ca 146

$\frac{3}{4}$ (on D. S. time: no repeat)

A Main Riff
Am

Guitar I

$\frac{12}{8}$

(Count: open Hi-Hat)

Guitar II

$\frac{12}{8}$

Bass: A Pedal (Col Guitar II)

$\frac{3}{4}$ simile

Light P. M.

C5

Am

P. M.

(Col Guitar II)

Light P. M.

C5

P. M.

Guitars I and II

Em G5 Fm (Am) Fm G5 Em A5

P.M.

Em G5 Em (Am) Em G5 Em A5

P.M.

[B] Theme #1 ♩ = ca 144

Guitar C D

(Col Guitar Guitar I)

Guitar II

E♭ B♭ C

(on D. S., play fill:)

Fill:

T: 13 12 12 13 15 13 12 15 14 14-14-15 15 15 17 17-17-17-15-14 16 (16) 11 11-13 13-15
 B: 7 5 7 5 7 5 9 7 7 7 9 9 11 11 11 11 9 7 11 (11) 6 6 8 8-10

C Theme #2
 To Coda (D) D5 (C)
 Guitar I and Bass play figure ----->

T: 13 (13) 5 4 0 5 4 0 5 4 0 5 4 0 5 4 0 5 4 0 0 7 5 0 7 5 0 7 5 0 7 5 0
 B: 6 (6) 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 5 5 5 5 5 5 5 5 5 5

Light P. M. Light P. M.

Eb5 Bb5 C5 D5 C5

T: 7 5 0 7 5 0 7 5 0 0 3
 B: 5

P. M. P. M. Light P. M.

D

D5

C5

Guitar II: (Rhythm Guitar)

Guitar I

Guitar Solo

(D)

Background Guitar and Bass play figure D (Theme #2) ----->

(D)

(C)

A.H. 1

(F5)

(G5)

(Sounds D#)

(D)

(C)

(A5)

Sra

wide vib.

Full

Full

Full

(F5)

(G5)

loco

wide vib.

Full

Full

F Theme #3

Em (*Guitar II and Bass play figure)

Guitar I

Guitar II *

P. M.

C

D

Em

G Theme #4

E♭5

Guitar I

(Quasi-Harm.)

F5

(pinch)

A.H.

Bass: Col Guitar II

Guitar II (Rhythm Guitar)

1.

2.

D. S. al Coda
to A

Full

⊕ CODA

N. C.

C

Bass:

FLASH OF THE BLADE

Words and Music by
BRUCE DICKINSON

Fast Heavy Rock ♩ = ca 108 (Alla Breve)

A Intro
(D) Main Riff
(L. II. only) → simile

Guitar I

Guitar II: (and Bass)

1. C5

B Verse
A5 (Guitars I and II play Rhythm Figure)

1. As a young boy of chas - ing drag - ons with your
2. The smell of res - ined leath - er the

P. M.

C5 B5 Bb5

wood - en sword - i - ron so - mask - y as you you're St. George or you re Da -
steel - y sword i - ron mask - y as you you're cut and thrust and par -

P. M. →

5 5 5 5 5 5 5 5 4 4 4 4 4 4 4 4 3 3 3 3 3 3 3 3

Bb5 E5 A5

(Guitar II:) (figure w/Guitar I)

vid ried and at you the al - ways kill the beast Times -
ried and at the fence - ing mas - ter's call He

P. M. →

7 7 7 7 7 7 7 7 1 6 5 0 5 2 6 3 6 6 6 6 6 6 6 6

A5 C5

change ver - y quick - ly and you to had fear to grow - up
taught you all he ev - er knew to had fear no mor - tal

P. M. →

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 5 5 5 5 5 5 5 5

B5 Bb5 Bb5 (Guitar II)

ear - ly and a house in smok - ing your ruins and the
man and a house now you'll wreak your ven - geance in the

P. M. →

4 4 4 4 4 4 4 4 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

E5 A5 C Chorus D5 C#5 D5

bod - ies screams of at e - vil your feet. } You'll die as you lived in a
men. }

Guitars I and II

1 0 9 0 3 0 3 6 2 6 7 6 7 6 7 6

E5 D#5 E5 C5 B5 C5

Flash Of The Blade in a cor - ner - for - got - ten by no -

G5 D/F# E5 D5 C#5 D5 E5

one. You lived for the touch for the feel of the

D#5 E5 C5 B5 C5 G5 D/F# To Coda E5

steel one man and his hon - our.

(Guitar II)

D 1.

(D) (L. H. only) → simile (E7) (C)

(D) (B7) (C)

(D) (E \flat) (C)

TAB 7 0 7 0 7 0 7 0 7 0 8 0 8 0 8 0 8 0 10 0 10 0 10 0 10 0

(D) (B \flat) (C) 2nd verse: "The"

TAB 7 0 7 0 7 0 7 0 7 0 8 0 8 0 8 0 8 0 5 0 5 0 5 0 5 0

1 Interlude

2. Am E7/B

Guitar I

TAB 7 5 5 5 5 7 5 4 (4)

Guitars II and III - Duet Figure #1

Sra

TAB 5/8 0 5/8 7/10 8/12 7/10 5/8 0 5/8 0 5/8 7/10 8/12 7/10 5/8 0 7/10 0 7/10 8/12 10/13 8/12 7/10 0 10/13 8/12 7/10 8/12 8/12 7/10 5/8 0

(II/III)

Am E7/B

TAB 7 5 5 5 5 7 5 6 (6)

Sra

TAB 5/8 0 5/8 7/10 8/12 7/10 5/8 0 5/8 0 5/8 7/10 8/12 7/10 5/8 0 7/10 0 7/10 8/12 10/13 8/12 7/10 0 10/13 8/12 7/10 8/12 8/12 7/10 5/8 0

¹⁾Guitars II and III: Continue Duet Figure #1 (Repeat previous 8 bars)

 (IV/I)

Guitar IV

1.

D5

w/Bar

Full

w/Bar

5 7 7 8 3-5 4 5 7-9 7 9 7 7 5 7

2.

D5

Full

Full

w/Bar

Full

w/Bar

12 2-4 2 4 6-8 7 7 10 10 8 7

13 3-5 4 5 7-9 7 9 7 7 5 7

G Interlude Recap (Guitars II and III play Duet Figure #1)

Bass and Drums: Am E7/B Am

Guitar I

3 3

5 8-10 10 10 10 10 8 10 9 5 8-10

Guitar IV

3 3

2 5 5 5 5 7 5 4 2 5

E7/B Am

10 10 10 10 8 10 9 10 14 13 14 12

5 5 5 5 7 5 6 6 7 6 5 10 9 10 10 9

E7/B Am

12 12 12 12 15 13 13 10 9 10 14 14

10 10 10 10 8 10 9 7 5 5 10 9

E7/B D. S. to C al Coda

13 14 12 12 10 8 12 10 8 10 9 7 10 9 7

10 10 9 8 7 5 8 6 5 7 5 4 7 5 3

⊕ CODA

[H] Out Chorus

E5 D5 C#5 D5 E5 D#5 E5

our You'll die as you lived in a flash of the blade in a

(Guitar II)

TAB

C5 B5 C5 G5 D/F# E5 D5 C#5 D5

cor - ner for - got - ten by no - one you lived for the touch for the

TAB

E5 D#5 E5 C5 B5 C5 G5 D F# E5

feel of the steel one man and his hon - our.

TAB

[I] Main Riff Out

(D) L. H. only →

(D) (E♭) (C)

TAB

(D) (B♭) (C) D5 (Guitar II)

TAB

THE DUELLISTS

Words and Music by
STEVE HARRIS

Hard Rock (shuffle feel) (♩ = ♩) (♩. = ca 152)

A Guitars I and II
E5

(Drums) *f* P. M.

D5

(Guitar II) E5

P. M.

C5

D5

P. M.

(Bass plays third of chord)

E5/G C5/E D5/F#

P. M.

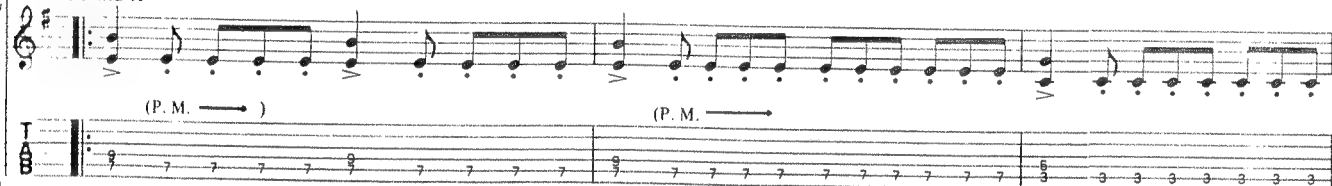
E5/G C5/E D5/F#

P. M.



1. He threw down the glove you made the mis - take of pick - ing it up now you're gone
2. Read - y to start the duel be - gins the best man wins in the end
3. The fight - ing re - sumes a si - lence looms the swords - men move 'gainst each oth

Guitars I and II



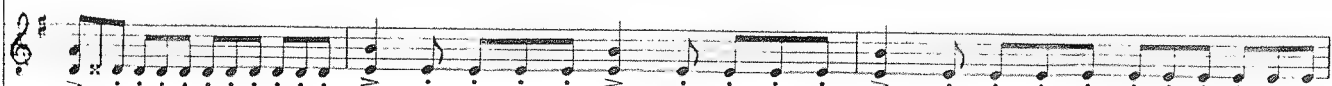
D5

E5

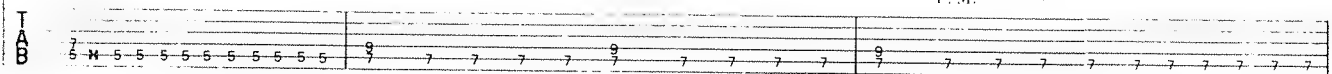


er

The choos - ing of guns or fight - ing with swords the choice of weap - ons is
A lunge and a feint a par - ry too late a cut to the chest and you're
A cut and a thrust, a par - ry, a blow, a stab to the heart and you're



P. M. →

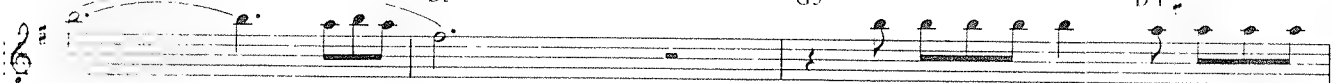


C5

D5

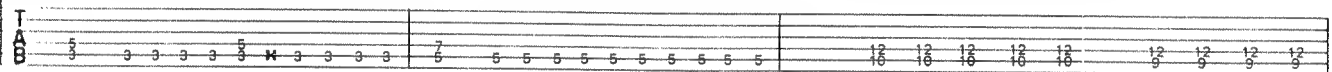
G5

D F#



done
down
down

He'll tear you a - part as soon as you
Sec - ing the stain then feel - ing the
The an - gel of death hears your last

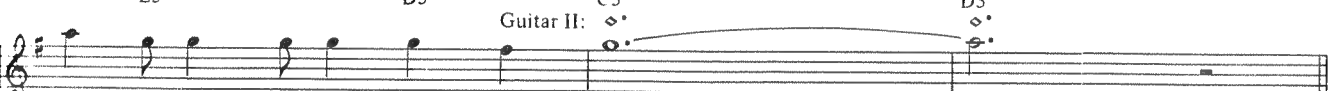


E5

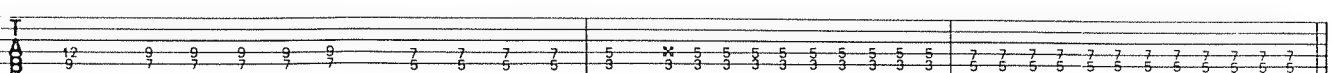
D5

Guitar II: C5

D5



start you know you don't have a chance.
pain feel - ing the sweat on your brow.
breath mean - while the reap - er looks on.



Guitar I Rhythm

Oh ——— oh Fight for the hon ——— our ———

Guitar II

B5 G5 A5 (simile) (continue rhythm pattern)

fight for the splen ——— dour ——— fight for the

pleas ——— ure. ——— Oh ——— oh Fight for the

hon ——— our ——— fight for the splen ——— dour ———

A5 B5 To Coda ⊕ G5

fight for your life. ———

ES P.M. ES

(Col Guitar II)

2 3 5 3 2 0 (9)

[D] Interlude #1 (Figure [D])

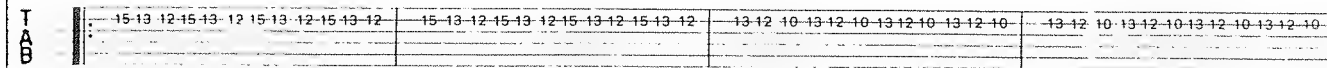
E5

D5

Guitar I



P. M.

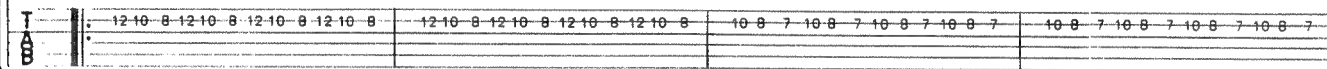


mf

Guitar II



P. M.



mf

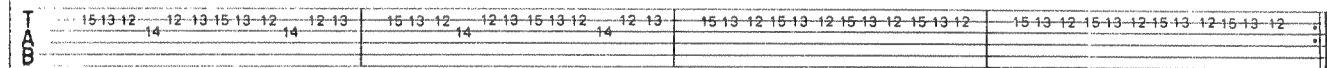
B5

C5

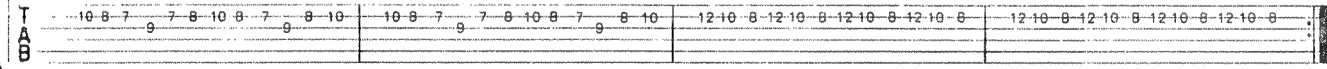
E5



P. M.



P. M.



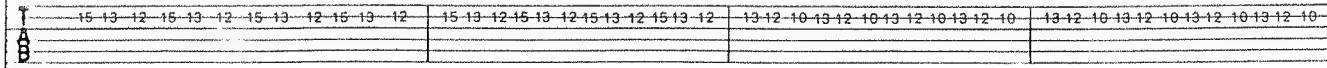
E5

D5

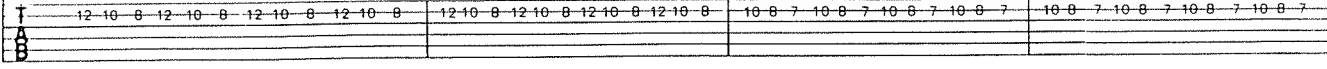
(Ensemble rhythm: Bass/Drums)



Mute off



Mute off



B5 C5 F5 Bass till

15-13-12 12-13-15-13 12-14-12-13 15-13-12 12-13-15-13-12 12-13-15 13-12-15-13-12-15-13-12 15-13-12-15-13 12-15-13-12-15-13-12

10-7-8 7-8-10-7-8 10-7-8 12-10-8-12-10-8-12-10-8 12-10-8-12-10-8-12-10-8 12-10-8-12-10-8-12-10-8

E Interlude #2 (Add to Figure **D** : Guitars I & II)

Em D/F#

Guitar III

8 (8) 7-8 7 (7) 5-7

9 (9) 7-9 7 (7) 4-7

(Harmony guitars and bass line imply chords.)

Em/G A5 G/B D5 Em

1.

5 3-5 3 4 2 4-2-5 (5)

4 2-4 2 5 4 5-4-2 (2)

2.

Em

f Full

Full

Full

4 4

(5)

13 12 12 14 14 14 12 14 12 11 12 11 12 11 12 11 9

Rhythm Guitar

f P. M. —

simile

(2)

Rhythm Guitar: D/F# (continue *simile* -----)

G

3

rake Full

rake 1/2

(12)

11 9 11 9 7 9 7 14 12 14

Am Bm D Em

Slow Release

(11) 5 7 (7) 5 7 7 10 8 (9) 8 10 12 14 12 12

Slow Release

Em *Sra*

Full

Full

Full

Full

Full

15 12 12 15 12 12 15 12 12 15 14 17 15

D/F# *loco*

G

7 8 7 9 7 5 9 7 5 4 5 7 5 15 17 14 15 12 14 15 12 13 15 12 13 14

Am Bm D Em

Full

w/Bar

(15)

hold bend

G Interlude #3

Guitar I

Chord progression for Guitar I: Bm, A5, A/C#, Bm, G, A.

Tablature for Guitar I: 10-12, (12), 10-12, 12, 12, 10, 14(12), 10.

Technique: Full

Guitar II

Chord progression for Guitar II: Bm, A, A/C#, Bm, G, A.

Tablature for Guitar II: 5-7, (7), 5-7, 7, (7), 8, 7, 5.

Technique: Full

Chord progression: Bm, A, A/C#, Bm, G, A.

Tablature: 10-12, (12), 10-12, 12, 10-10-9, 12-10-8.

Technique: Full

Chord progression: Bm, A, A/C#, Bm, G, A.

Tablature: 6-7, (7), 5-7, 7, 10-10-8-7-5-7.

Technique: Full

Chord progression: Bm, A, A/C#, Bm, G, A.

Tablature: 10-12, (12), 10-12, 12, 10-8-7-9-(7)-9-7.

Technique: Full

Chord progression: Bm, A, A/C#, Bm, G, A.

Tablature: 6-7, (7), 5-7, 7, 7-6-9-7.

Technique: Full

II Guitar Solo #2

Guitar II (Rhythm):

Guitar I

w/Bar

Full

A.H. (8va)

(- 1/2)

Full

D5

A/C#

B5

(simile) (continue rhythm figure)

D5

A/C#

B5

(8va) A.H.

Full

A.H.

(- 1/2)

A5

D5

A/C#

B5

(15ma) A.H.

A.H.

(sounding pitch G5)

D5

A/C#

B5

A/C#

A5

Full

B5

D5

A/C#

B5

8va

Full

Full

Full

Full

Full

Interlude #4

Guitar I

Em C D Bm C D

loco

12 10 12 10 8 10 12 10 8 10 8 7 8 10

Guitar II

The musical notation for Guitar II consists of a melody line and a corresponding tablature line. The melody line is written on a single staff with a treble clef. It features a series of eighth and sixteenth notes, some beamed together, and rests. The tablature line is positioned below the staff and contains fret numbers (8, 7, 8, 7, 5, 7, 8, 7, 5, 7, 5, 3, 5, 7) that correspond to the notes in the melody. The notation is presented in a clean, black-and-white format.

The musical notation for the guitar solo is shown on a grand staff. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef. The solo is written in 12/8 time. The notation includes various chords (Em, C, D, Bm, C, D) and fingerings (12, 10, 12, 10, 8, 8, 10, 7, 10, 9, 10, 8, 7, 8, 10). The solo is marked with a 'Solo' instruction and a 'Solo' symbol.

Guitar III (Add to Guitar parts I and II)

Em C D Bm C D

Em C D Bm C D

Interlude 5

E5 C5

(2 times)
2nd time. D. S. (to [A])
at Coda

Guitar II

CODA

G5 A5 F# G A G F# E E5

splen - dour fight to the death.

rit.

rit.

BACK IN THE VILLAGE

Words and Music by
ADRIAN SMITH and BRUCE DICKINSON

Hard Rock $\text{♩} = \text{ca } 136$

A Intro
Main Riff

Guitar I (Am)

A5

Guitar II: A.H. (Sva) A.H.

A.H. pinch

(Sounding Pitch: E)

A5

A5

B (Band In)
Am
Guitars I and II

C Verse

1. Turn the spot - lights on the peo - ple
2. Throw - ing dice now roll - ing load - ed
3. No breaks on the in - side

Guitar II: F5 (Rhythm) G5 Am

switch the dial - es and eat the worm
I see six cats and all burn the way
pa - per cats and burn ing barns

Guitar I

Take your chance - es -
 In a black hole -
 There's a fox _____

kill the en - gine -
 and I'm spin - ning -
 a - mong the chick - ens -

drop your bombs and _____ let it burn
 as my wings get _____ shot a - way
 and a kill - er _____ in the hounds

F5 G5 Am

White flags _____ shot to rib - bons the truce is
 2. 3. Ques - tions _____ are a bur - den and an - swers are a

D5 Bb5 G/B

black and _____ burned _____
 pris - on for one - self

Shell - shock in the
 Shell - shock in the

C5 A/C# D5

Bb5 G/B A5

kitch - en ta - bles o - ver_ turned
 kitch - en ta - bles start to burn

A6 A5 Chorus D5 (muted) Guitar II: E

Back in

D5 (simile Guitar II)

The Vil - lage a - gain in

C5 G5 D5 (muted)

the vil - lage I'm Back In

(Simile)

The Vil - lage a - gain.

(Simile) \wedge

C5 G5 F A5

To Coda

A5 8va A.H. A5

A.H.

A5

G Dual Guitar Interlude

Dm Bb G(7)/B

Guitar I

Guitar II

C 1. A(7)/C# 2. A(7)/C#

rake

H Guitar Solo #1

Guitar II:
(Rhythm)

A5

(8va) A.H.

G5

A5

Full

A.H.

I Interlude
Dim

B7

5 8 5 8 6 5 8 5 8 6 3 6 3 6 5 3 6 3 5 6 3

6 7 6 9 7 6 7 6 9 7 10 6 7 7 8 7 10 7 8 7 10 7 10 8

G(7)/B C A(7)/C#

6 5 3 6 3 6 5 3 6 3 5 6 3 8 6 8 5 7 5 8 6 8 5 7 6

7 9 7 10 7 9 7 10 7 10 9 9 10 9 10 12 10 9 11 9 11 12 11

J

Guitar II: (Rhythm) A5 (muted) (repeat figure) 2

Guitar I w/Bar w/Bar dive and return w/Bar

6 8 7 (7) 7 8 8 (8)

(Simile)

Harm. Harm. dive w/Bar rake

7 (7) 7 8 12 (12)

K Guitar Solo #2

F5 (muted)

Full

Full

2

G5 (muted)

(3/2) A.H.

Full

A.H.

3

3

3

3

dive w/Bar

L A5 (muted)

w/Bar

dive and return w/Bar

2

Harm.

2

D. S. to **C** al Coda

w/Bar

Harm.

1 1/2

⊕ CODA

M E5 (E Pedal)

D5/E

But still we walk in - to the val

Guitars I and II

P. M.

P. M.

E5

ley and oth - ers try to kill the in - ner

P. M.

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

D5 A5 E5

flame We're burn - ing bright - er than be -

P. M.

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

D5/E E5

fore I don't have a

P. M.

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

D5 A5

num - ber I'm a name

P. M.

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

[N] Out Chorus
D5

Guitar II: (Rhythm)

Back In The Vil lage a

2

Guitar I

5 (0) 5 4 0 3 0 5 (0) 5 4 0 3 0 5 (0) 5 4 0 3 0 3 0 3 0 3 0

D5 C5 G5
 gain in the vil - lage I'm
 Back In The Vil lage
 a gain.
 1st time: Yeah yeah yeah Back In The Vil - lage and I'm
 2nd time: vocal tacet
 back in the vil - lage and I'm Back In The Vil - lage a - gain.

POWERSLAVE

Words and Music by
BRUCE DICKINSON

Medium Hard Rock (♩ = ca 134)
(Drum cue: roll on Toms)

Intro

§

A Main Riff
A5

Sound Effects:
Wind, Voices, Heartbeat,
Laughter.

(Guitars I and II)

f slight mute

C5

A5 Bb5 A5 C5 (A)

B Verse

A5 C5 A5 Bb5 A5 3 C5

1. In - to the a - byss I fall the eye of Ho rus
2. When I was liv - ing this lie the fear was in my game
3. Now I am cold but a ghost lives in my my veins

(A)

A5

C5

In - to the eyes of the night
 Peo - ple would wor - ship and fall -
 Si - lent the ter - ror that reign -

A5

Bb5

A5

C5

(A)

ed

watch - ing me go.
 drop to their knees.
 mar - bled in stone.

So
A

A5

C5

A5

Bb5

A5

3

C5

Green is the cat's eye that glows
 bring me the blood and red wine
 shell of a man God pre - served
 in this to suc - tem - ple
 for the one a thou - sand ages
 a thou - sand ages

(A)

A5

C5

A5

Bb5

En - ter the ris - en O - si - ris
 he is a man and a god
 But o - pen the gates of my hell I'll
 ris - en a - gain
 and he will die
 strike from

A5 C5 (A)

the too. (Ah)
grave.

C Pre-Chorus (♩ = 136) Vocal Tacet 8 bars
Guitar II: (Rhythm)

Em C5 Ab Em C5 Ab

2nd time 2nd time

D Chorus

I-5 C5/E D5/E E5

(Ah) Tell me why I had to be a Pow - er - slave.

Guitars I and II

P.M.

E5 C5/E D5/E

(Ah) I don't wan - na die I'm a god why can't I live on..

When the

P.M.

life giv - er dies all a - round is laid waste

(Ah)

P.M.

and in my last hour I'm a slave to the pow - er of

(Ah)

P.M.

To Coda

(♩ = ca 134
Half-time feel)

death.

decresc.

E Intro to Guitar Solo #1:
 Guitar II (Background Guitar). Guitar I (Tacet)
 Bm (clean tone)

mf sustain tones*simile*

F Guitar Solo #1
(Guitar II: *Simile*)
Bm $\frac{2}{\text{///}}$

(Continue background
Guitar pattern ---) $\frac{2}{\text{///}}$

Bm $\frac{2}{\text{///}}$ *simile*

Full

Bm $\frac{2}{\text{///}}$ *simile*

G Guitar I (Solo)
Bm Bm/A (Bm7) Bm/G (Gmaj7) Bm/G Bm/D Bm/A

Guitar II (Background)

Bm Bm/A (Bm7) Bm/G Bm/D Bm/A

Full rake Full

Bm (*simile*) Bm/A 8va Bm/G

Full Full

(17)

Bm/D Bm/A Bm Bm/A G5 (distortion)

8va loco rake Full

A5 G5 [H] A Tempo (♩ = 136) Guitar Solo #2

Guitar II (Lead) Full Full Full wide vib.

Guitar I: (Rhythm)

G5 D5 A5

Full Full

Rhythm Guitar Continues 4-bar pattern.

[illegible][illegible][illegible]

I Harmony Guitar Interlude

Guitar I
Implied Chords:

Bn

Implied Chords: Bm G D A

(subtle vibrato)

5 7 4 5 (5) 4 7 4 5 (5) 7 4 5 (5) 4 7 7 9 7

Guitar II

The musical score for "The Wind" by John Williams is presented in two systems. The first system is in G major (one sharp) and 4/4 time, with a tempo of "Moderato". The flute part begins with a whole note G4, followed by a half note A4, and then a quarter note B4. The tuba part begins with a whole note G2, followed by a half note A2, and then a quarter note B2. The second system continues the melody and accompaniment, with the flute part ending on a whole note G5 and the tuba part ending on a whole note G2. The key signature changes to E major (three sharps) at the end of the second system.



First system of musical notation. It consists of two staves: a top staff in treble clef and a bottom staff in bass clef. The top staff contains a melodic line with a key signature of one sharp (F#) and a time signature of 4/4. Above the staff, the chord progression Bm, G, D, and A is indicated with wavy lines. The bottom staff contains a bass line with fret numbers in parentheses: (7), 10, 7, 9, (9), 7, 9, 7, 10, 7, 9, (9), 5, 7, 4, 5, (5), 4, 7, 4, 5.

Second system of musical notation. It consists of two staves: a top staff in treble clef and a bottom staff in bass clef. The top staff contains a melodic line with a key signature of one sharp (F#) and a time signature of 4/4. Above the staff, the chord progression Bm, G, D, and A is indicated with wavy lines. The bottom staff contains a bass line with fret numbers in parentheses: (5), 7, 4, 5, (5), 4, 7, 4, 5, (5), 7, 4, 5, (5), 4, 7, 7-9, 7.

Third system of musical notation. It consists of two staves: a top staff in treble clef and a bottom staff in bass clef. The top staff contains a melodic line with a key signature of one sharp (F#) and a time signature of 4/4. Above the staff, the chord progression Bm, G, D, and A is indicated with wavy lines. The bottom staff contains a bass line with fret numbers in parentheses: (7), 10, 7, 9, (9), 7, 9, 7, 10, 7, 9, (9), 7, 4, 5, (5), 4, 7, 4, 5.

J Guitar Solo 3 (Rhythm Guitar: use pattern of **H**)

10

♯ CODA

C5/E

D5/E

E5

C5

slave to the pow - er of death.

Slave to the
rit.

P.M.

D5

E5

pow - er of death.

on cue:

trem. pick

Guitar I (*rubato*)

F5

on cue:

E5

Guitar II

on cue:

RIME OF THE ANCIENT MARINER

*Includes excerpts from the poem 'RIME OF THE ANCIENT MARINER' by Samuel Taylor Coleridge

Words and Music by
STEVE HARRIS

Hard Rock (♩ = ca 114)

A Intro
(Em)

Guitars I and II

C5

D5 E5

f

P. M. →

P.M. →

C5

D5

(G)

(Em)

Guitar I

Guitar II

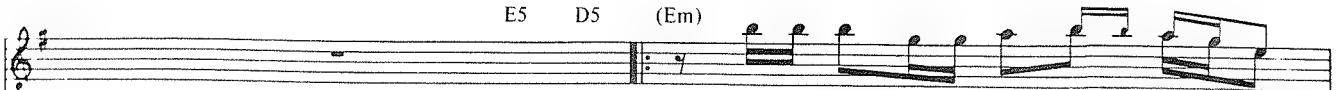
Guitars I and II

P. M. →

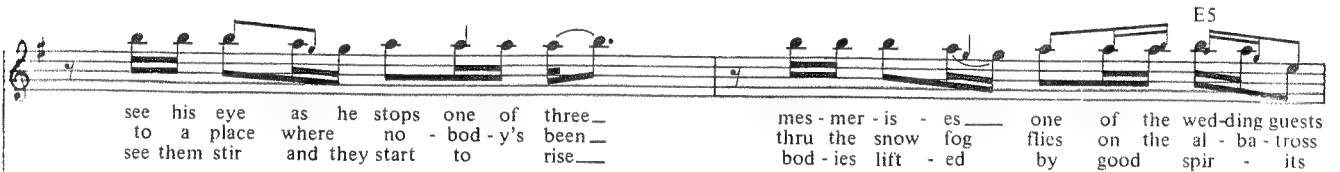
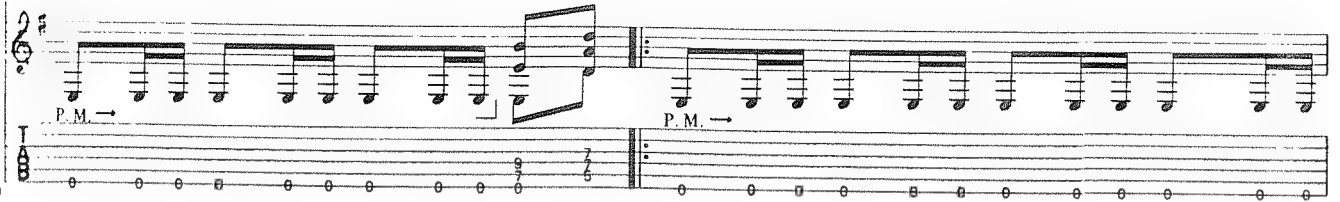
#1

B Verse

E5 D5 (Em)



1. Hear the rime of the an - cient mar - i - ner
2. Driv - en south to the land of the snow and ice
12. Hear the groans of the long dead sea - men



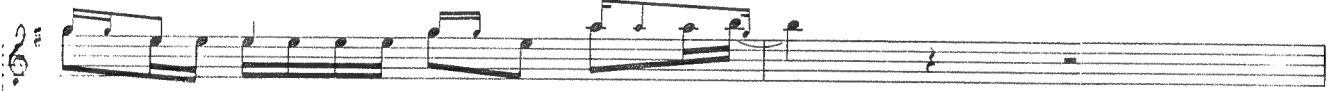
see his eye as he stops one of three — mes - mer - is - es — one of the wed - ding guests
to a place where no - bod - y's been — thru the snow fog flies on the al - ba - tross
see them stir and they start to rise — bod - ies lift - ed by good spir - its



C5

(D)

E5 (Em)



stay here and lis - ten to the night - mares, of the sea —
hailed in God's name hop - ing good luck it brings —
none of them speak and they're life - less in their eyes —



E5

C5



And the mu - sic plays on as the bride pass - es by
And the ship sails on the back to the North
And re - venge is still sought Pen - ance starts a - gain



D5

E5

caught by his spell and the mar-i - ner tells_ his tale
through the fog and ice and the al - ba - tross_ fol-lows on
cast in - to a trance and the night - mare car - ries on

Guitar III (Overdub)

8va - - - - -

10-12-15 12-15 12-15-17

Guitars I and II

P. M. →

#2

Interlude (Harmony Guitars)
(G)

(Em)

D5

P. M. →



(C) (D) (C)

(D) (Em) D5

Guitars I and II

P. M.

[D] Verse (Em)

3. The mar-i-ner kills the bird of good o - men his ship - mates cry a -
 4. The al - ba - tross be - gins with its ven - geance a terri - ble curse a
 13. And then a boat came sail - ing to - wards him it was a joy he

P. M.

(D) (Em)

gainst what he's done but when the fog clears they jus - ti - fy him
 thirst has be - gun his ship-mates blame bad luck on the mar-i - ner
 could not be - lieve the pi - lot's boat, his son and the her - mit

P. M.

(Em) E5 C5

Guitar II

and make them-selves a part of the crime sail-ing on and on And north-
 a - bout his neck the dead bird is hung and the curse goes on And on
 pen-ance of life will fall on to him and the ship it sinks Like lead

P. M. →

D5 (Em)

Guitar II

a - cross the sea sail-ing
 and on at sea and the
 in - to the sea and the

~ (on D. S.)
 ~ (D. S. time:)

Guitar I

P. M. →

~ (On D. S.)
 ~ (D. S. time:)

C5 D5 (Em) D5

To Coda #2

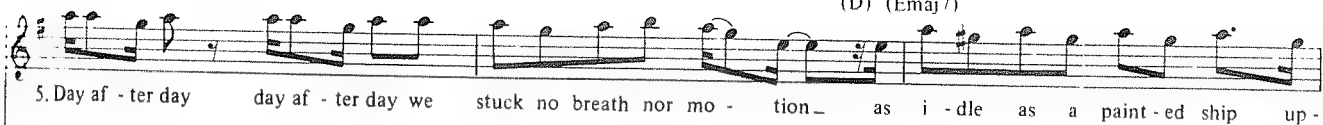
on curse and on and north 'til all is calm.
 her mit shrieves the mar i - ner of all his sins.

P. M. →

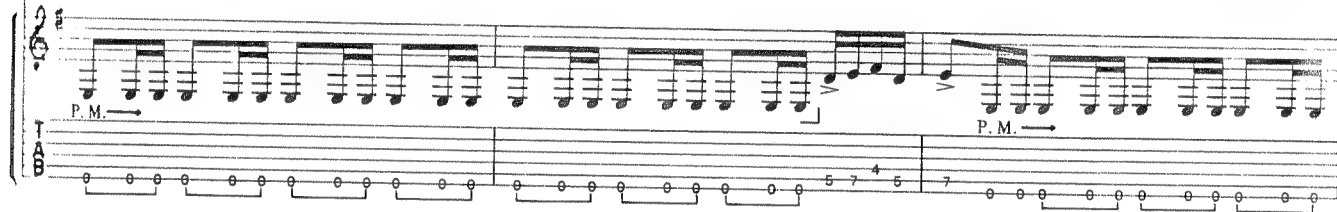
Verse (#5)

(Em)

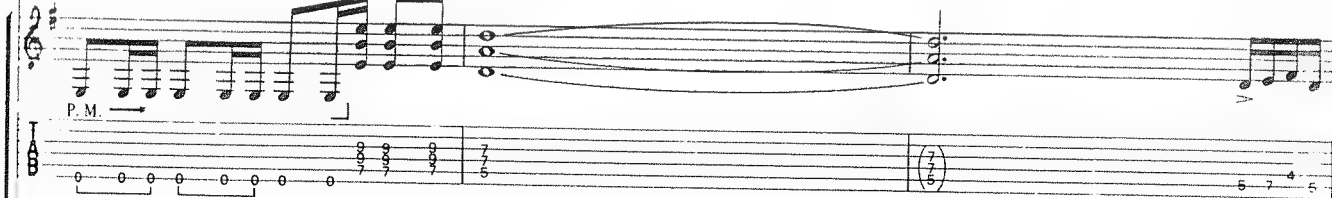
(D) (Emaj7)



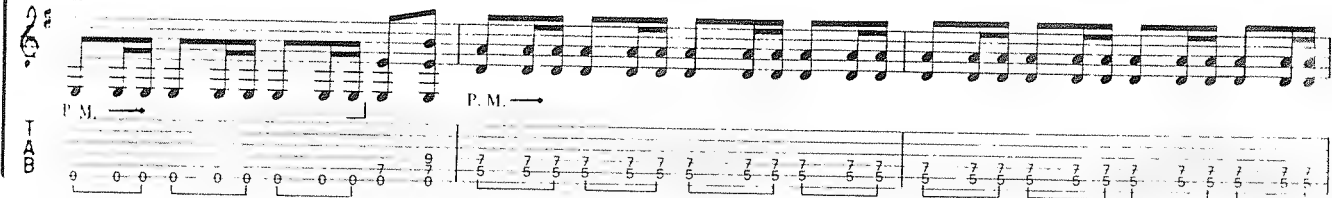
Guitars I and II:



Guitar I

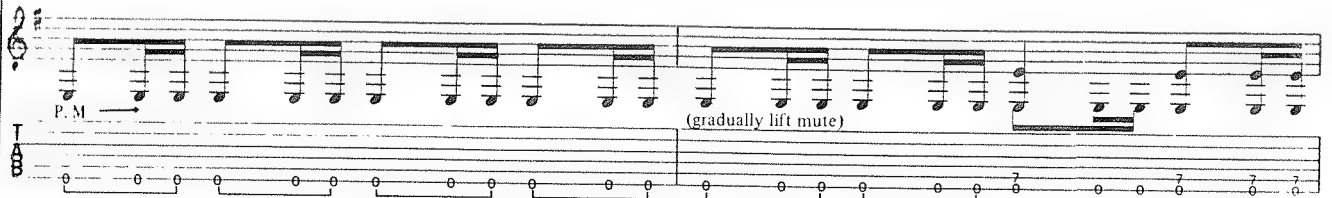


Guitar II



(Em)

E5



(G) (Em)

TAB: 4 2 5 4 4 2 5 4 4 2 5 4 4 2 5 4 4 4 4 5 7 5 (6)

P. M. →

(G) E5

TAB: 4 2 5 4 4 2 5 4 4 2 5 4 4 2 5 4 4 4 4 5 7 5

P. M. →

Faster ♩ = ca 162

Verse

F E5 (Em)

6. There calls the mar - i - ner death there comes a ship over the line crew
7. Death and she life in death they throw their ship dice over the line crew

Guitars I and II

TAB: 7 7 7 9 9 9 10 10 10 7 10 9

but how can she sail with no wind and in her sails and no her—
she wins the mar - i - ner and he be - longs to her—

TAB: 7 7 7 9 9 9 10 10 10 7 10 9

(simile - continue pattern)

(Em)

Guitar II: C5 3 3 3 3 3 3 3 3 P.M.

tie now

See Then

on - ward she
crew one by

(Sustain Tones)

A5 3 3 3 3 3 3 3 3 (P.M.)

comes one

on - ward she
they drop down nears dead

out of the
two hun - dred

C5 3 3 3 3 3 3 3 3 P.M.

simile

sun men

see she

she has no crew
she life in death

A5 3 3 3 3 3 3 3 3 (P.M.) (Simile)

she has no life
she lets him live

wait but there's two
her cho - sen one

poco decel.

(♩ = 160)
G F#5 P.M.

A5

Guitar II: 3 3 3 3 3 3 3 3

Guitar I:

E5 3 3 3 3 F5 G5

[H] (♩ = 160)
(Em) (A)
Guitars I and II

1. 2. 3. (Em) C5 Eb5 4. Em

Much Slower (♩ = ca 66)
Guitar I Amaj7/C# A+ (Bass part adapted for guitar)
poco rit. mf
Guitar II 3 (Guitars I and II tacet)
poco rit.

G+ Guitars I and II in:

A+
Guitars I and II (Gtr. II in Parenthesis)

w/volume swells

w/Bar

Vocal 2nd time: Spoken

8. One after one by the star dogged moon, too quick for groan or sigh, each turned his face with a ghastly pang, and cursed me with his eye.

Bass (in guitar adapt.)

A+

G+

Four times fifty living men (and I heard nor sigh nor groan) with a heavy thump, a lifeless lump, they dropped down one by one.

A+

F#+

J Dm/A

Cm/G

Harm

Full

Harm

w/Bar

Full

Dm/A

1. Bm/F#

8va

A.H.

Full

loco

A.H.

w/Bar

Full

touch harmonic

2. Bm/F#

8va

A.H.

Full

w/Bar

Full

touch Harm

K Much Faster (♩ = ca 180)

Guitars tacet

Bass (Adapted for guitar; play one octave lower on bass)

D

poco rit.

L Verse

D

9. The curse it lives on in their
10. And by the light of the

Guitars I and II

P. M.

Continue bass figure →

eyes moon the mar i ner he wished he'd
he prays for their beau ty not

P. M. →

die doom a long with the he
with heart he

Continue *Simile* →

(Dm) D

sea bless - es crea - tures but God's they lived on all so did he. too.

Guitars ⑤ D (P. M.) simile

11. Then the spell starts to break

the al - ba - tross falls from his neck

sinks down like lead in to the sea

A5

then down in falls comes the rain.

Guitars I and II P. M.

then down in falls comes the rain.

(♩ = ca 140)
(♩♩ = ca 140)

M A

Ha ha ha ha ha ha

P. M.

Ha ha ha ha ha ha

Guitar I: *ha ha ha ha.*

Guitar II:

P.M. →

dive w/Bar

(noise)

dive

Guitar I A5 (C) F5

Guitar II (Background Figure)

P.M. →

G5 A5 A5 (8va) A.H. (C)

(hold bend)

A.H. Full

3

Guitar II: Continue Background Figure ---

P.M. →

P.M. →

P.M. →

F5 G5 A5 G5 A5

The musical notation for the guitar solo is presented in two staves. The top staff is a standard musical staff with a treble clef, showing a sequence of notes and rests. Above the staff, there are several annotations: a 'V' mark above the first note, a '(C)' above the second note, an 'F5' above the third note, a 'G5' above the fourth note, an 'A5' above the fifth note, and a 'G5' above the sixth note. The bottom staff is a guitar tablature staff, showing fret numbers (14, 15, 14, 15, 14, 15, 14) and a 'T' mark above the first fret. The tablature includes a 'Full' annotation above the first fret, a '3' above the second fret, and a 'long slide' annotation above the third fret. The notation is a mix of standard musical notation and guitar-specific symbols, including a 'V' mark, a '(C)' mark, and a 'T' mark.

The first system of the musical score for 'The Wind' consists of two staves. The top staff is in treble clef and contains a melodic line with eighth and quarter notes, some beamed together, and slurs. The bottom staff is in bass clef and contains a bass line with numbers 10, 9, 10, 9, 8, 10, 8, 7, 5, 6, 7, 5, 7, 5, 7, 7, 8, and 5. Above the bass staff, there are three 'Full' markings with upward arrows pointing to the notes 10, 9, and 8. A '(hold bend) Full' marking with a curved arrow points to the note 8. The system ends with a double bar line.

G5 A5 G5 8va - A5 (C)

wide vib.

F5
8va -

G5

A5

G5


(End Solo #1)

Full

Full

17 17 17 (17) 20 20 17 20 (20) 20 19 17 20 18 (17)

TAB

 Guitar Solo #2
E5

Background (P. M.)

Guitar: (simile) % C5 %

TAB

D5 E5 D5 E5 (simile - continue 4-bar pattern)

8va

[illegible][illegible]

P Harmony Guitar Interlude

Guitar I

Em

loco

C

D

Em

D

12 12 10 12 10 12 13 12 10 12 10 11 12 10

Guitar II

Em C D Em D

TAB 12 10 12 10 12 13 12 13 12 10 11 12 10

Gtr. I: Em C D Em D

Gtr. II:

TAB 12 10 12 10 12 13 12 10 12 10 11 12 10

Guitar III (Additional Harmony Part)

TAB 9 7 9 7 9 7 9 7 9 10 7

Em C D Em D

TAB 12 10 12 10 12 13 12 13 12 10 11 12 10

Q (Em) E5 (C) C5

Guitar III: (Rhythm)

P. M. →

P. M. →

(D) D5 (Em) E5 (D) D5 **R** (♩ = ♩) (E) (E Spanish Phrygian: A Harmonic Minor Scale on E)

P. M. → P. M. →

P. M. → P. M. →

(♩ = ♩) (* 16 signature: pulse arranged thus: ♩ ♩ ♩ ♩ ♩ ♩) (♩ = ♩)

1. 2. E5 3. Intro Feel (A Tempo) (♩ = ca 114) (Em) (Guitars I and II)

P. M. → P. M. →

P. M. →

Guitars I and II E5 C5 D5 E5 (Em)

P. M. → P. M. →

D. S. #1 to **B** al Coda C5 D5

⊕ CODA #1
(Em) Verse
E5

13. Now the curse is fi - nal - ly lift - ed and the mar-i-ner sights his home__ spir-its go from the long dead bod-ies

P. M. →

P. M. →

C5 (D) E5 D. S. #2 to C al Coda

form their own light and the mar-i-ner's left a - lone, __

P. M. →

15. The mar-i-ner's bound__ to tell of his sto - ry __

Guitar II

P. M. →

(4) 4 4 7 5 4 7 4 4 4 7 7

Guitar I

P. M. →

(7) 7 7 5 4 7 5 7 7 5 5

to tell his tale wher - ev - er he goes__ to teach God's word by

P. M. →

P. M. →

his own ex - am - ple — that we must love all things that God made And the wed - ding guest's — a sad —

Guitar II: C5

Guitar I: P.M.

— and wis - er man — and the

Guitar II

Guitar I

Guitar I

C5 D5 Em

tale goes on — and on — and on — and on. —

rit. - - - - -

Harm. pp

Harmonics

rit. - - - - -

Aaron Rapoport



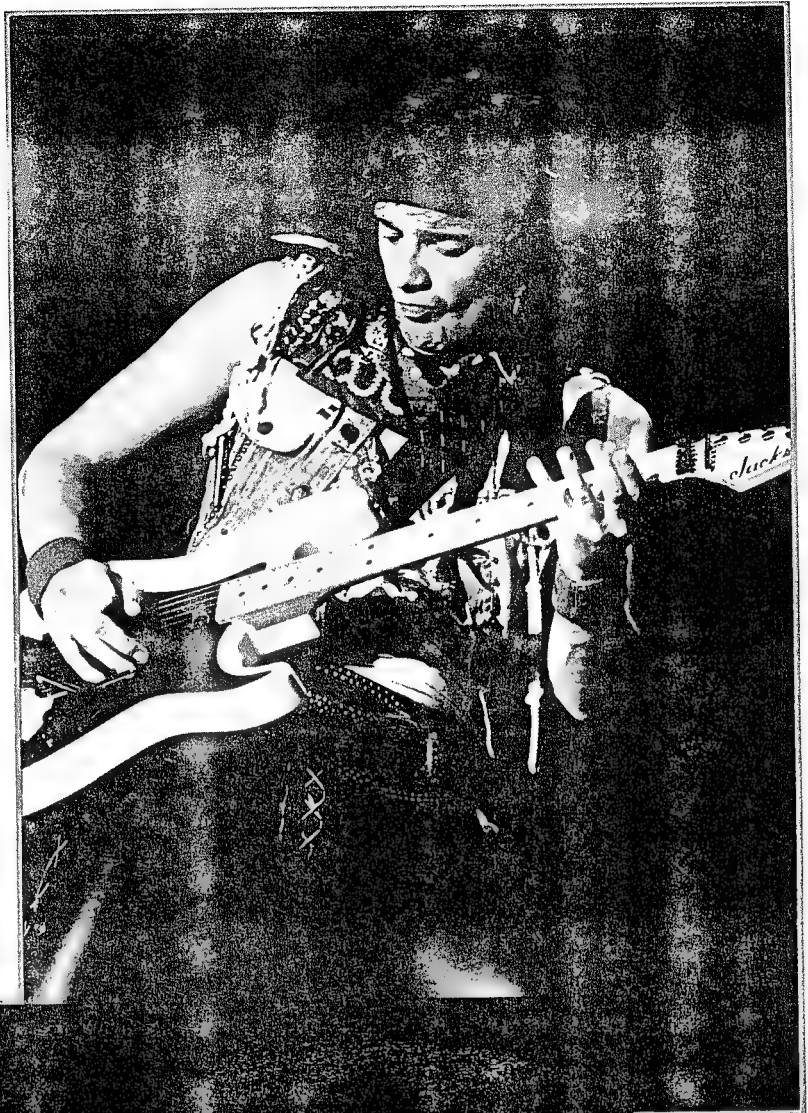
IRON MAIDEN



**Steve
Harris**



Adrian Smith



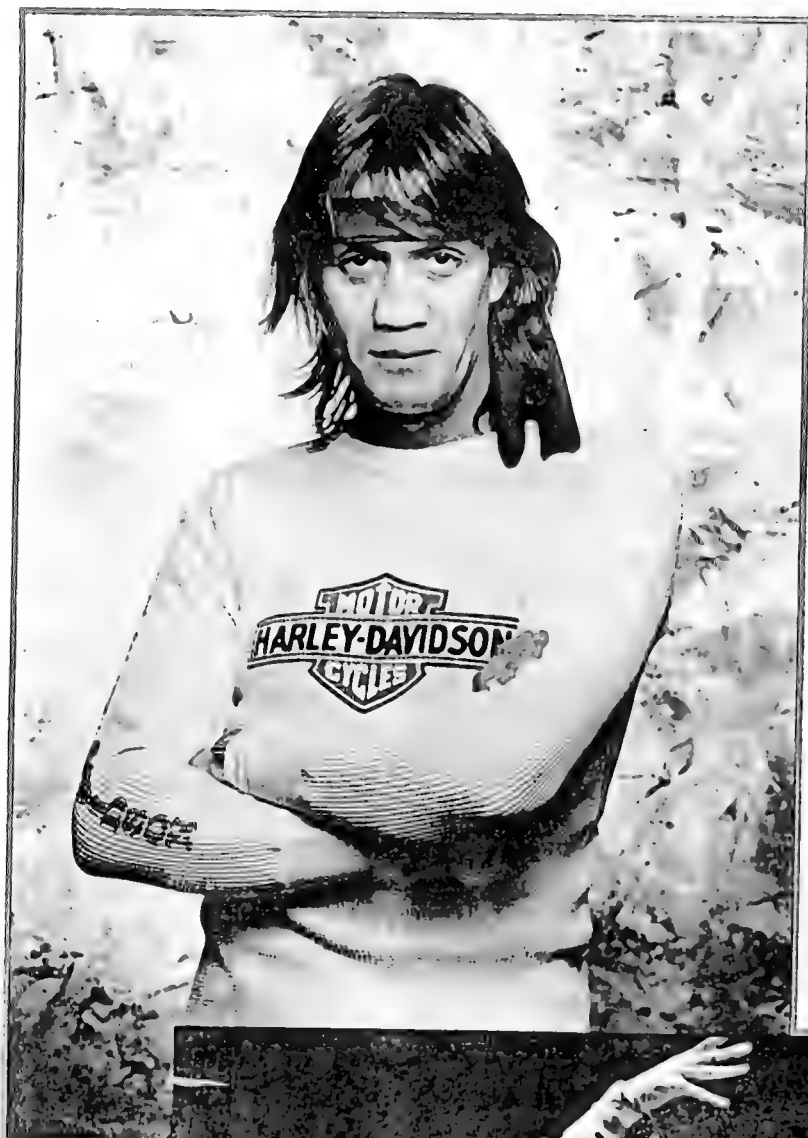


**Bruce
Dickinson**



**Dave
Murray**





**Nicko
McBrain**







CAUGHT SOMEWHERE IN TIME

Words and Music by
STEVE HARRIS

Rock (Slow) ♩ = ca 106

A Intro

Guitar I

Em C Em C Am

Full

10 10 7 8 10 8 7 8 10 10 7 8 10 8 7 9

Guitar II

8va -

Full

15 15 12 13 15 13 12 13 15 15 12 13 15 13 12 14

Em

C

D

B5

C

D

Full

Full

Full

10 10 7 8 10 8 7 8 10 10 10 10 7 8 10

8va -

Full

Full

Full

15 15 12 13 15 13 12 13 15 15 15 12 13 15

B Faster ♩ = ca 124

Em C Em C Am

Full w/Bar Full w/Bar

10 10 7 8 10 8 7 8 10 10 7 8 10 8 7 9

(dive)

8va -

Full w/Bar Full w/Bar

15 15 12 13 15 13 12 13 15 15 12 13 15 13 12 14 12

(dive)

Em C D B5 C D

Full Full Full

10 10 7 8 10 10 10 7 8 10

8va -

Full w/Bar Full Full

15 15 12 13 15 13 12 13 15 15 15 12 13 15

w/Bar

Em C Em C Am

Full Full Full

17 17 14 15 17 15 14 15 17 17 14 15 17 15 14 17 15

w/Bar

5

8va -

Full Full Full

15 15 12 13 15 15 12 13 15 15 12 13 15 15 12 14 12

w/Bar

(dive)

[D] Verse (on D.S.: no repeat; straight to [F])

(Em)
E5

1. If you had the time to lose an o - pen mind or
2. Can I tempt you come with me be dev - il may care ful -
3. Like a wolf in sheep's cloth - ing you try to hide your

C5

Guitars I and II (*loco*)

P. M. →

P. M. →

D5 E5

time to choose would you care to take a look or
fill your dream if I said I'd take you there
deep - est sins of all the things that you've done wrong

P. M. →

C5 D5 E A5

can you read me would like a book? Time
would you go where would you be scared? }
and I know where you be long. }

P. M. →

w/Bar

F5 G5 E5 G5 A5

is al - ways on my side time

F5 Guitar 1: G5 F Verse E5

is al-ways on my side. 2. Don't be a - fraid you're
3. Make you an of - fer you

P. M. →

safe with me D5
can't re - fuse you've safe as an - y soul can be
on - ly got your soul to lose e -

D E5

hon - est - ly just let your-self go.
ter - nal - ly (heh, heh, heh, heh) let your-self go.

w/Bar P. M. →

G (C) (Am)

Guitar II (Harmony)

(C) 3 (Am) 3

Guitar I

3 3 3 3

[H] Chorus

Guitar II: E5 C5(add 2) D5

Caught Some - where In Time

E5 C5(add 2) A5

Caught Some - where In Time

(on repeat:)

Harm. w/Bar Harm. w/Bar

E5 C5(add 2)

1, 2, 3. Caught Some - where In two Time. minds.

4. Caught now in

D5 B5 (B5 C5) C5 D5 E5 To Coda

Ah oh

w/Bar (2nd time)

(on repeat)

I Interlude

Guitars I and II (Guitar II: *divisi part*)

(Em)

(Em)
 P. M.
 P. M.
 P. M.
 P. M.
 7 (7) 7 7 7 (7) 5 7 7 7 (7) 7 7 7 7 7 7 7 7 7 7 7 7 (7) 5

The musical score for 'The Rose Tree' is presented in two systems. The first system includes a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a five-line staff, featuring eighth and sixteenth notes, rests, and a final double bar line. Below the melody, the bass line is written on a five-line staff using numbers 1 through 7, representing fret positions. The second system is a repeat of the first, indicated by a double bar line and the text '(2nd time)' above the staff. The bass line for the second system continues with the same numerical notation. The score is labeled 'P. M.' at the beginning of the first system.

J Guitar Solo #1

Rhythm:
Guitar: Dm F5 E5 F5 E5 F5 E5 G (Repeat Rhythm Figure)

Guitar II: (*simile* Rhythm Figure)

System 1:

Chords: Dm, G, Dm

Techniques: *w/Bar*, *Full*

System 2:

Chords: G, Dm

Techniques: *Full*, $\frac{1}{2}$, $(-\frac{1}{2})$

System 3:

Chords: G, G5, Bb5, A5, Bb5, A5, G5, C5

Techniques: *Harm.*, *15ma*, *dive*, *return*, *dive*, *Full*, *(Repeat 2-bar fig.)*

System 4:

Rhy. Fig. **J**

Chords: Dm

Techniques: *P.M.*, *8va*

System 5:

Chords: Dm, G, Dm

Techniques: *8va*, *Full*, *3*, *6*, *5*

System 6:

Chords: G, Dm, G

Techniques: *8va*, *Full*, *3*, *w/Bar*, *Full*

8va

G5 Bb5 A5

Bb5 A5 G5 C5

G5 Bb5 A5

3 w/Bar

10 13 10 13 10 13 10 13 10 13 10


18 15 17 15 17 15 18 15 18 15 18 17

The musical score for 'Light P. M.' is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It features a melodic line with numerous triplets and slurs. Above the staff, there are three diamond-shaped markers labeled 'E5', 'G5', and 'C5' with lines pointing to specific notes. The bottom staff is in bass clef and contains a single melodic line with fingerings indicated by numbers 4, 5, 6, 7, and 8. The piece concludes with a double bar line.

The musical score for "The Wind" by The Beatles is presented for a 12-string guitar and a 4-string bass. The guitar part features a B5 (P.M.) section with a "loco" marking and a "dive w/Bar" section. The bass part includes a "return" section. The score is for a 12-string guitar and a 4-string bass.

[illegible]

The musical score for "The Fish Song" is presented in three systems. The first system includes a guitar part with a key signature of one sharp (F#) and a 12/8 time signature. The guitar part features a complex rhythmic pattern with triplets and a melodic line with accidentals. The piano part consists of a single line of notes. The vocal part is marked "P. M." and includes a melodic line with a key signature change to one sharp. The second system continues the guitar and piano parts, with the vocal part marked "A. H." and "dive". The third system shows the guitar part with a key signature change to one sharp and a 12/8 time signature, with the vocal part marked "A. H. w/Bar" and "dive". The score concludes with a double bar line and a key signature change to one sharp.

CODA
 Guitars I and II

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a single line, featuring a series of eighth and sixteenth notes, with a repeat sign and a first ending bracket. Below the staff, the lyrics 'P. M. →' are written, followed by a repeat sign and a second ending bracket. The second system consists of a bass clef staff with a key signature of one sharp (F#) and a common time signature (C). The bass line is written in a single line, featuring a series of eighth and sixteenth notes, with a repeat sign and a first ending bracket. Below the staff, the lyrics 'P. M. →' are written, followed by a repeat sign and a second ending bracket. The score is a simple, one-staff melody with a key signature of one sharp and a common time signature.

WASTED YEARS

Words and Music by
ADRIAN SMITH

Rock ♩ = ca 152


[A] Intro

(1st time: Drums
2nd time: Bass/Drums
3rd time: w/Gtr II, Bass & Drums)

Guitar II:

E5
8va

Riff:

Note *: Guitar I fluctuates between  and  during course of Intro Riff.

B

D5 E5 G5 D

coast of gold a - cross the sev - en seas

Guitars I and II

P. M. on ⑥ P. M. on ⑤

Musical score for the song "I'm Travelling on". The score is written for three parts: Soprano, Alto, and Bass. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are "I'm trave - lin' on". The Soprano part has a melodic line with a bridge marked "D5" and "E5". The Alto part has a harmonic line with a bridge marked "P. M. on 6". The Bass part has a bass line with a bridge marked "G5". The score is divided into two systems. The first system contains the first two measures of the song. The second system contains the next two measures, including the bridge. The score ends with a double bar line.

The musical score for 'The Old Folks at Home' is presented in three staves. The top staff is the vocal line, featuring a melody with lyrics: 'far ___ and wide ___ But now it seems ____'. Chord symbols D, G5, C5, and G/C are placed above the staff. The middle staff is the piano accompaniment, showing a complex texture with many beamed sixteenth and thirty-second notes, and some chords. The bottom staff is the guitar part, using a tablature system with letters T and B, and numbers 1 through 9. It includes fret numbers and a 'P. M.' (Palm Mute) instruction.

THE BEATLES
I'm Just a Stranger to Myself

Key: D Major (one sharp)
 Time: 4/4

Vocal Melody:
 I'm just a stran - ger to my - self And all the

Guitar Accompaniment:
 The guitar part features a prominent D5 power chord in the final measure, indicated by a 'D5' label above the staff.

Bass Line:
 The bass line is written in a simplified notation, showing the root notes of the chords.

things_ I some-times do _____

it is - n't me but some-one else. _____

P. M. on ⑤

P. M. P. M.

C Verse

D E5 G5

I close my eyes on my hands and
Too much time on my hands I got you

P. M. on ⑥

D5 D E5 3

think of home on my mind An - oth - er cit - y goes by
Can't ease this pain

P. M. on ⑤ P. M. on ⑥

G5 D/F# G5

in the night eas - i - ly Ain't it
so When you

G5 G/C D E5

fun - ny how it is? You nev - er miss it 'til it's gone a - way
can't find the words to say It's hard to make it thru an - oth - er day

P. M. P. M. P. M. on ⑥

G5 D G5

and my heart is ly - ing there And will be
and it makes me wan - na cry And throw my

P. M. on ⑤

Don't Waste Your Time

Guitars I and II play power chords.

D C5 A5 E5 Dsus4

stand don't waste your time al - ways

8va

w/Bar

(19)

(19)

(19)

(Full sharp during vibrato.)

D5 C5(add 2)

search - ing for — those wast - ed — years

A handwritten musical score for the song "The Rose Tree". The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat (B-flat). The time signature is 4/4. The melody is written on the top staff, and the bass line is written on the bottom staff. The lyrics are written below the bass staff. The score is divided into four measures by vertical bar lines. The first measure contains the lyrics "The Rose Tree", the second measure contains "The Rose Tree", the third measure contains "The Rose Tree", and the fourth measure contains "The Rose Tree". The melody is a simple, catchy tune, and the bass line provides a steady accompaniment.

re - al - ize you're liv - ing in the gold - en years.

The musical score for the second time through the piece is shown. It consists of a treble clef staff and a bass clef staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The music is written in 2/4 time. The treble staff contains a series of eighth and sixteenth notes, with some measures containing beamed eighth notes. The bass staff contains a series of eighth and sixteenth notes, with some measures containing beamed eighth notes. The piece concludes with a double bar line and a repeat sign.

E

[illegible]

8va

To Coda

P.M.


C5

D5

0 0 5 0 0 0 0 7 0 0 0 3 0 0 0 5 0 0 0 0 2 0 0 0 0 3 0 0 0 0 5 0 0 0 2 0 0 0 3 0 0 0

4

Guitar I (continue Riff)

Guitar II: 

Guitar II: E5 (continue Figure F)

P. M. on ⑥

Guitar I: (Riff into solo)

8va -

C5

D5

P. M. on ⑤

8va -

2

D5

C5

P. M. on ⑤

8va -

Guitar Solo

D5 E5 P. M. on ⑥

8va -

D5

E5

D5

P. M. on ⑤

8va -

3

3

w/Bar

Full

Full

Full

Full

C5

D5

8va -

(Full)

Full

1/2

1/2

3 1/2

1/2

1/2

1/2

w/Bar

D5 E5 P. M. on ⑥

8va -

3

14 15 12 12 15 12 15 14 15 12 15 12 15 14 15 12 15 12 15 14 15

E5

8va -

3 3 1/2

12 15 12 15 14 15 12 15 12 15 14 12 15 12 15 14 15 12 15 12 15 12 (12) 12 12

D5 P. M. on ⑤ C5

8va -

14 15 12 14 15 12 13 15 12 13 (14) 12 12 14 11 12 14 11 12 14 10 12 9 16

C5 C5(add 2) D S. #1 to [D] at D S. #2 (Chorus Twice) (Continue solo)

8va -

3 3 3 Full

(16) 14 15 17 14 15 17 15 17 19 17 19 20 19 20 22 20 22

⊕ CODA

Chords implied

(C Bm Am G A) E5

Guitar I

poco rit. - - -

feedback (pitched: high F#)

3 5 3 5 3 (15) 4 2 0 2 (2) 2 0

Guitar II

P.M. poco rit. - - -

3 3 3 2 2 2 0 0 0 3 3 3 5 3 0 (0) 0

SEA OF MADNESS

Words and Music by
ADRIAN SMITH

Rock ♩ = ca 140-142

A Intro

Guitar II: E5

Guitar I

Guitar I (Main Riff)

E5

Guitar II

B

Guitar I: (continue main riff)

Musical notation for Guitar I: (continue main riff). The system consists of a treble clef staff and a bass clef staff. The treble staff contains a continuous eighth-note riff in D major. The bass staff contains a corresponding eighth-note bass line with fret numbers (0, 5, 7, 4, 7, 3, 7, 5) written below the notes.

Guitar II: Main Riff

Musical notation for Guitar II: Main Riff. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a continuous eighth-note riff in D major. The bass staff contains a corresponding eighth-note bass line with fret numbers (0, 5, 7, 4, 7, 3, 7, 5) written below the notes.

Musical notation for Guitar I: (continue main riff). The system consists of a treble clef staff and a bass clef staff. The treble staff contains a continuous eighth-note riff in D major. The bass staff contains a corresponding eighth-note bass line with fret numbers (4, 7, 7, 7, 3, 7, 0, 0, 0, 0, 5, 7, 0, 0, 0, 7, 5, 7, 4, 7, 7, 7, 4, 7, 4, 7, 7, 7, 3, 7, 0, 0, 0, 0, 5, 7, 5) written below the notes.

Musical notation for Guitar I: (continue main riff). The system consists of a treble clef staff and a bass clef staff. The treble staff contains a continuous eighth-note riff in D major. The bass staff contains a corresponding eighth-note bass line with fret numbers (0, 0, 0, 0, 7, 5, 7, 0, 0, 7, 5, 0, 0, 0, 7, 5, 7, 0, 0, 0, 0, 7, 4, 7, 0, 0, 0, 0, 7, 3, 7, 0, 0, 0, 0, 5, 7, 5) written below the notes.

Musical notation for Guitar I: (continue main riff). The system consists of a treble clef staff and a bass clef staff. The treble staff contains a continuous eighth-note riff in D major. The bass staff contains a corresponding eighth-note bass line with fret numbers (0, 0, 0, 7, 5, 7, 4, 7, 7, 7, 7, 4, 7, 5, 7, 5, 7, 6, 5, 9) written below the notes.

Musical notation for Guitar I: (continue main riff). The system consists of a treble clef staff and a bass clef staff. The treble staff contains a continuous eighth-note riff in D major. The bass staff contains a corresponding eighth-note bass line with fret numbers (0, 0, 0, 7, 5, 7, 0, 0, 0, 0, 7, 4, 7, 5, 7, 5, 7, 6, 5, 9) written below the notes.

C Verse

Guitar II: Play Riff (Simile B)

(Riff)

(Guitar II: Additional Variations on Guitar I part)

Out in the street some-bod-y's cry - ing
Somewhere I hear a voice that's call - ing

Out in the night the fi-res burn
out in the dark there burns a dream

2 3rd time

(Guitar II: 2)

(Riff)

May - be to - night some - bod - y's cry - ing
You got to hope when you are fall - ing

reached the point of no
to find the world that you have

Guitars I and II

re - turn
seen

Oh
Oh

Pre Chorus (E pedal) →

F

G

P. M. on ⑥

my eyes they see but I can't be - lieve
my eyes they see but I can't be - lieve

Oh
Oh

F F5 E5 F

my heart is heav - y as I turn my back and leave.
my heart is heav - y as I turn my back and leave.

G F C/E A5

A5 F5/A G5/A E5

Like the ea - gle and the dove fly so high on wings a - bove When all

P. M. on ⑤ → P. M.

F5 Guitar II: G5

you see can on - ly bring you sad - ness;

P. M. P. M. P. M. P. M.

Guitar II: A5 (col Guitar II) F5/A G5/A

Like a riv - er we will flow

w/Bar P. M. on ⑤ →

E5 F5

on to - wards the sea we go When all you do can on -

P. M. P. M. P. M.

G5 To Coda 1 Harmonics $\left(\frac{4}{5} + \frac{3}{5}\right)$

ly bring you sad - ness Out on the Sea Of Mad -

P. M. P. M. (Gtr. II Harm.) P. M.

F

(A5)

ness

Guitar I

Guitar II

The musical score is arranged in four systems. Each system contains a vocal line at the top and two guitar parts (Guitar I and Guitar II) below it. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a melodic line with a long note value (possibly a half note or whole note) and a fermata. The guitar parts are written for two guitars, each with a treble and bass staff. The bass staves include fret numbers (0, 5, 7, 4, 7, 7, 7, 4, 7, 4, 7, 7, 7, 3, 7, 0, 0, 0, 0, 5, 7, 5) and are marked with 'Guitar I' and 'Guitar II'. The guitar parts consist of a series of eighth and sixteenth notes, often beamed together, with some notes marked with a 'v' (accents). The score concludes with a double bar line and a wavy line indicating the end of the piece.

G Harmony Guitar Interlude
(Chords implied by voice leading)

2. 3 3 Bm

Out on the Sea Of Mad - ness.

Gtr. I

(pick slides)

P. M. P. M.

Guitar II

P. M. P. M.

D A Bm

P. M.

G D5 A5 A. H. (8va) B5

P. M. A. H. P. M. P. M. P. M.

H Guitar Solo

B5 A5 G5 A5 D5 A5

Guitar II: (Rhythm)

Guitar I

D C# A B5 A5 G5

8va

A5 D5 A5 C#5

8va

Full wide vib.

Full Full

I Interlude (Less Motion)

C#m9 Amaj9 Bsus4

Guitar I 8va

Guitar IV: (Clean Tone) loco

Guitar II (Rhythm)

Guitar III (Clean Tone)

mf P. M.

Sustain Tones

P. M.

C#m C#m7

Amaj9

Bsus4

Vocal: Ooh _____ ooh _____ ooh _____

Sustain Tones → P. M. P. M. P. M.

P. M. P. M. P. M. L P. M.

C#m C#m7

Amaj9

B5

Guitar I (Distortion) *mf* scoop w/Bar

(Scoop into notes w/Bar)

Guitar III (Clean Rhythm) P. M. P. M. P. M.

Bsus4

C#m7

Amaj9

Bsus4

Ooh _____ ooh _____ ooh. _____

w/Bar

P. M. P. M. P. M.

J Bridge
C#m7

Amaj9

B5

It's mad - ness

the

8va

echoes

loco P. M.

(Guitar IV)

P. M.

P. M.

Bsus4

C#m7

Amaj9

sun don't shine on the sea of mad - ness.

Guitar IV

P. M.

Guitar III

P. M.

P. M.

P. M.

P. M.

B5

A5 C#5

There ain't no wind to fill your sails mad -

Guitar I: (Distortion)

f P. M.

cresc.

Guitar II: (Distortion)

P. M.

f

cresc.

Guitar II:
Rhythm

ness When all you see can

Guitar I

on - ly bring you sad - ness On -

to - wards the sea we go.

On the Sea Of Mad - ness

Of mad - ness

2nd time Guitar I

Full hold bend

2nd time

Full hold bend

2nd time

G5/A F5/A G5 A5 F5 A
 Of mad - ness
 Full hold bend
 5 7 6 (6) 7 5 4 5 7 (7) (2) 7 5 7 (7) 12 14
 G5/A F5/A G5 A5 F5/A
 Of mad - ness
 8va
 hold bend 1½ Full ½ 3 5 Full Full ½
 (14) (14) (7) (7) 5 7 5 (7) 5 20 (20) 20 17 19
 (Slow Release) G5/A dive w/Bar
 F5/A G5 A5
 Of mad -
 8va
 ½ ½ ½ ½
 (19) 19 (19) 19 17 20 17 19 19 17 20 17 20 22 20 22 20
 F5/A G5/A F5/A
 ness
 Full 3 Full 3 Full
 5 8 5 8 5 8 7 5 7 7 (6) 5 7 7 5 3 5
 G5 A5
 Of mad - ness
 Full Full
 3 5 7 5 7 7 5 7 (7)

THE LONELINESS OF THE LONG DISTANCE RUNNER

Words and Music by
STEVE HARRIS

Rock ♩ = ca 150

A Intro

Guitar I

E5(add 2) C5(add 2) D5(add 2) Em (E5) D (D5)

mf

Guitar II

1st time: *mp*
2nd time: *mf*

E5(add 2) C5(add 2) D5(add 2) Em (E5) D (D5)

Gm (G5) Eb5(add 2) F5(add 2) Gm (G5) Fm (F5)

G5 F#5 E5 B5 G5 E5 G5 F#5 E5 B5 G F#5

is ring - ing in - your head - With ev - ery step - you tread
 they nev - er seem to end - As if - you're in - a dream
 you reach - the fi - nal stretch - I - deals are just - a trace

A5 G#5 F#5 C#5 A5 F#5 1. A5 G#5 F#5 C#5 A5

and ev - ery breath - you take - De - ter - mi - na - tion 2. Makes
 not get - ting an - y - where.
 you feel - like throw-ing the race.

2. 3. A5 G#5 F#5 C#5 A5 [D] Chorus D5

it seems - so fu - tile. Run
 it's all - so fu - tile.

Bb5

on and - on,

P. M. on (5)

C5 F5

Run _____ on and on _____ The

P. M. on ⑤ → P. M. on ⑥ →

Guitar II: (Play Chorus Rhythm Fig. D)

D5 Bb5

lone - li - ness _____ of the

(on D. S., cue notes)

Guitar I

P. M. →

C5 D5 To Coda

Long _____ Dis - tance Run - ner. _____

Guitar I

P. M. → P. M.

E Harmony Guitar Interlude

Guitar I Dm

Guitar II

C

F **Bb5** **C5** **Dm**

Bb5 **C5** **Dm**

G **Em** **C**

This system contains three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains musical notation for the first system, including a repeat sign and various note values with slurs and wavy lines. The middle staff is a guitar tablature with six lines, showing fret numbers (10, 12, 11) and wavy lines. The bottom staff is another treble clef with musical notation similar to the top staff.

D

This system contains three staves. The top staff is a treble clef with musical notation, including a key signature of one sharp (F#) and a 'D' chord marking. The middle staff is a guitar tablature with fret numbers (10, 12, 10, 11, 9, 11, 12, 10, 12, 10, 11, 11, 12) and wavy lines. The bottom staff is a treble clef with musical notation.

Am

This system contains three staves. The top staff is a treble clef with musical notation, including a key signature of one sharp (F#) and an 'Am' chord marking. The middle staff is a guitar tablature with fret numbers (10, 12, 10, 11, 11, 12, 10, 10, 12, 10, 11, 11, 12, 10) and wavy lines. The bottom staff is a treble clef with musical notation.

1. C D

2. C D

Full

[H] Bridge
E5

C5

I've got to — keep run — ning the

Guitars I and II

P. M. on ⑤ →

D5 A5 C5 D5

course I've got to — keep run — ning — and win at — all —

P. M. on ⑤ →

E5 C5

costs I've got to — keep go — ing be

P. M. on ⑤ →

A5 C5 D5

strong Must be so — de — ter — mined — and push my — self

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

I Guitar Solo
G5 (Rhythm) D5 E5 C5

on.
8va -

Full w/Bar Full w/Bar Full

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

G5 D5 C5

8va -

Full Full Full Full Full

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

D5 G5 D5 E5

A. H. 3 7

Full

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

C5 G5 D5 C5

8va -

P. M. Full 1/2 1/2

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Gr. II D/F\# *Sra* *Loco*

Gr. I D S to B al Coda

Full 17 17 20 17 20 17 20 17 20 10 17 19 19

Guitar III *Sra* *Loco*

Full 17 14 14 17 14 14 17 14 17 15 13 15 13 14

CODA D5 K D5

Gr. II: run-ner Run on and

Guitar I P. M. P. M.

10 12 12 9 10 10 12 12 9 10 10 12 12 7 7 7 7 7 7 7 7

Bb5 C5

on Run on and

P. M. P. M.

F5 D5

on The Lone li

P. M. P. M.

10 9 10 10 12 12 9 10 10 12 12 9

ness _____ of The Long _____

P. M. (gradually lift mute)

Dis - tance Run - ner. _____

Outro

E5 C5 D5 E5 D5

E5 C5 D5 E5 D5

G5 Eb5 F5 G5 F5

G5 Eb5 F5 G5 F5

137

M

Guitar I

Em C D Em D

Guitar II

Em C D Em D

Em C D Em D

Em C
Guitar III (Add 3rd Guitar: 2nd and 3rd times)
Guitar I)

1., 2. D Em D 3. D

w/Bar

8(10-12) 7(10) 8(12) (10) 7(12) (10) 8(12) 7(10) 8(12) 7(10) 9(12) 7(11) 9(12) 8(12) 7(10) 8(12) 10

7 9 7 9 7 8 7 9 7 9 7 9 7 9 7 9 7 9

Em D Em 8va - C D Em D

w/Bar

7(12) 12(17) 10(15)-12(17) 10(14) 12(15) 10(14) 12(17) 10(15) 12(17) 10(15) 12(16) 11(14) 12(16)

8 7 8 10 7 10 8 7 9 7 9 7 7 9

Em C D Em

loco

rit.

3

3

7 8(10-12) 7(10) 8(12) (10) 7(12) (10) 8(12) 7(10) 8(12) 7 8 7 (10 12 10) 8(12) 7(11) 4(9)

9 7 9 7 8 7 9 7 9 7 9 7 2

HEAVEN CAN WAIT

Words and Music by
STEVE HARRIS

Rock ♩ = ca 190

A Intro

Asus4

Guitar I: (Riff)

Gsus4

(Bass Note:
Low A on Synth)

mf

Sustain behind Riff

Asus4

Csus4

Dsus4

Guitar II

(w/echo repeats)

mf

Guitar I: Repeat Riff (8 bars) (Simile)

(Riff, from this point, expressed as symbols)

Asus4

8va

Gsus4

Full

Full

Full

The musical score for "The Sound of Silence" features a guitar staff (top) and a bass staff (bottom). The guitar staff includes chord diagrams for Asus4, Csus4, and Dsus4, with a wavy line indicating a sustained or tremolo effect. The bass staff shows fret numbers (17, 19, 20, 19, 17, 19) and a wavy line indicating a sustained or tremolo effect. The score is divided into three measures, each corresponding to a different chord.

[illegible]

2. Csus4 Dsus4

8va

17 14 17 14 17 14 17 14 17 14 17 14 17 14 17 14

B Esus4 Dsus4

Guitars I and II

loco

Allegretto

[illegible]

The musical score for guitar consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. This is followed by a quarter rest, then a quarter note A4, and another quarter rest. The first ending is marked '1. Asus4' and contains a quarter note G4, a quarter note A4, and a quarter note B4. The second ending is marked '2. Asus4' and contains a quarter note G4, a quarter note A4, and a quarter note B4. The final measure of the second ending is marked 'D5' and contains a quarter note G4, a quarter note A4, and a quarter note B4. The bottom staff is in bass clef and shows the fret numbers for the left hand. It begins with a 'T' marking, followed by fret numbers 10, 12, 10, 12, and 10. The first ending is marked '12 14 12 14 12' and the second ending is marked '12 14 12 14 7 6 5'. The final measure of the second ending is marked '7 6 5'.

Verse

C D Dsus4 D

1. Can't un - der - stand — what is happen - ing to me — this is - n't real — this is
 2. I have a lust for the earth be - low — and hell it - self is my
 3. My bod - y ting - gles I feel so strange — I feel so ti - red I

P. M. on ⑤ →

D5

Gtr. II: P. M.

on - ly a dream — but I nev - er have felt — no I nev - er have felt — this way —
 on - ly for — 'cause I've no fear of dying — I'll go when I'm good — and read -
 feel so drained — and I'm won - der - ing if — I'll ev - er be — the same —

P. M.

D5 Dsus4 D

— be - fore I'm look - ing down on my
 — a - gain I snatch a glimpse of the
 Is this in lim - bo or

P. M. P. M. on ⑤ →

Dsus4 D Guitar II:

bod - y be - low — I lie a - sleep in the midst of a dream — is it
 lights e - ter - nal rays — I see a tun - nel I stand a - mazed — at
 heav - en or hell? — May - be I'm go - ing down there as well — I

P. M. on ⑤

D5

now could it be — the an - gel of death — has come — for me.
 all of the peo - ple stand - ing there — in front — of me.
 can't ac - cept that my soul will live — in for ev - er.

P. M. →

D Pre Chorus

Bb5

I can't be - lieve that real - ly my time — has come
 In - to the paths of right - ness I'll — be led —
 I feel my - self float - ing back down — to earth —

P. M.

C5

— I don't feel read - y There's so much left un - done and it's my soul and I'm
 — is this the place where the liv - ing join the dead I wish I knew — this was
 — so could this be the the hour of my re - birth or have I died — or

P. M. P. M.

not going to let — it get — a - way. —
 on - ly just — a night - mare. —
 will I wake — from dream - ing. —

Heav - en Can

Chorus (on D S, repeat Chorus before Coda #2)

I: D5

Guitar II: Wait _____ Heav - en Can Wait _____

Heav - en Can Wait _____ Heav - en Can

F5

D C

To Coda 1., 2. \oplus

D. S. #1 to **C** (2nd verse) al Coda 1

G5

Wait 'til an - oth - er day. _____ Heav - en Can _____

Sustain tones

W w/Bar

Dsus4 D

\oplus CODA

F Guitar Solo #1
Em

Guitar I

8va -

Full

Full

Full

Full

Guitar II

P. M. on ⑤ →

Sva -

wide vib.

12 14 9-14 16 15 14 15 17 15 14 15 14 17 17 (17) (17) 15

3 3 3 3 3

Full

P. M. on ⑤

Sva -

loco

16 16 4 (4) 5 4 7 4 5 7 4 5 4 7 4 6 7 4 5 4 7 4

P. M. on ⑤

3 A5

Full Slow Release

5 7 4 5 4 7 4 5 7 5 7 8 8 (8) (8)

P. M. on ⑤

P. M. on ⑤

8va -----

Full

Guitar II:
continue background Riff *Simile*

Em
Guitar I 8va -

8va -

Full

8va -

Full

8va -

Full

Sra -

wide vib.

12 14 16 15 14 15 17 15 14 15 14 17 (17) (17) 15

3 3 3 3

Full

P. M. on ⑤

Sra -

loco

16 16 4 (4) 5 4 7 4 5 7 4 5 4 7 4 6 7 4 5 4 7 4

P. M. on ⑤

3 A5

Full Slow Release

5 7 4 5 4 7 4 5 7 5 7 8 8 (8) (8)

P. M. on ⑤

P. M. on ⑤

8va - - - - -

Full

TAB: 7 8 7 9 7 8 9 7 8 7 9 7 8 10 10 10 10 14

Guitar II:
continue background Riff *Simile*

TAB: 4 0 5 0 4 2 0 (10) 0 5 0 4 0 5 0 4 0 5 0 4 4 5 7

Em
Guitar I 8va - - - - -

TAB: (14) 15 14 17 14 15 17 14 15 14 17 14 15 17 14 15 14 16 14 15 16 11 12 11 14 11 12 14 11 12 11

8va - - - - -

Full

TAB: 14 11 12 14 11 12 11 14 11 12 14 16 14 16 15 17 14 15 17 14 15 14 17 14 17 15

8va - - - - -

TAB: (15) 15 13 12 14 12 11 12 11 14 11 12 14 (14) 10 12 9 10 0 12 12 (12) 15

8va - - - - -

Full

TAB: 17 14 15 14 15 14 15 14 16 14 15 14 16 14 (14) 16 14 15 17 14 15 14 17 14 17 (17) (14)

Half Time Feel (♩ = ♩)

G

E5

G5

D5

G5

E5

C5

D5

Take

my hand

I'll lead

you to

the prom -

ised land

Guitars I and II

loco

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

E5

G5

D5

G5

E5

C5

D5

Take

my hand

I'll give

you im -

mor -

tal -

i -

ty

e -

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

A5

C5

G5

C5

A5

F5

G5

ter

nal youth

I'll take

you to

the oth -

er side

to

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

A5

C5

G5

C5

A5

see

the

truth

the

path

for you

is de -

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

F5

G5

D5

C5

D5

C5

ci

ded.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

Bridge
D5

C5 D5 C5 D5 C5 D5 C5

Whoa _____ whoa _____ oh _____ whoa _____

P. M. P. M. P. M. P. M. P. M. P. M. P. M. P. M. P. M.

D5 Bb5 C5 D5 C5

Whoa _____ whoa _____ oh _____ whoa _____

Guitar I

w/Bar

3

w/Bar

Guitar II

P. M. P. M. P. M. P. M. P. M. P. M. P. M. P. M. P. M.

Guitar II: Repeat 4 bar phrase (Continue *Simile*)

D5 Bb5 C5 D5 C5

Whoa _____ whoa _____ oh _____ whoa _____

Guitar I

3

w/Bar

D5 Bb5 C5 D5 C5

Whoa _____ whoa _____ oh _____ whoa _____

8va

3

w/Bar

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next four measures. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a five-line staff, and the bass line is written on a four-line staff. The melody features various rhythmic values, including eighth and sixteenth notes, and rests. The bass line includes a 3/4 time signature and a 12/8 time signature. The score is annotated with performance instructions such as 'A5', 'A.H.', 'Full', and '3'. The piece concludes with a double bar line.

C

10 9 12 9 10 10 10 9 12 9 10 10 10 9 12 9 10 15

Bb

15 14 17 14 15 15 15 14 17 14 15 15 15 14 17 14 15 15

*D. S. #2 to **C** al Coda*

Dsus4 D²

8va - loco (Gtr. I)

Full

15 14 17 14 15 15 15 14 17 14 17 15 15 14 15 17 18 15 17 18 15 17 18 18

8 8 7 7 7 7 7 7

♯ CODA #2

Chorus

K

D5

D/C

Heav - en Can Wait _____ Heav - en Can Wait _____

F5

1. G5

Heav - en Can

Wait _____

Heav - en Can

Wait 'til an - oth - er day. _____

2. G5

(Col Guitar I)

Esus4

Heav - en Can

Wait _____

Guitars I and II:

Dsus4

Esus4

Gsus4

Asus4

M

Asus4

Asus4
Guitar II continues to play Riff **M**

Csus4

Dsus4

Guitar I: *8va*

18 12 18 12 12 12 14 12 12 12 17 17 17 17 17 17
10 10 10 10 10 10 12 12 12 12 14 14 14 14 14 14

[illegible]

Asus4
S^{va}-

Csus4

T 17 17 17 ^ 17 ^ 17 ^ 17 ^ 17 17 ^ 17 17 17 ^ 17

A 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

B

Musical score for guitar solo, measures 17-24. The score includes a treble clef staff with notes and a bass clef staff with fret numbers. Annotations include "Dsus4", "8va", "N. C.", "loco", and "feedback (F#)".

Guitar II

The musical score for Guitar II consists of a single staff with a treble clef. The melody begins with a quarter note G4, followed by a quarter note A4 with a grace note. This is followed by a quarter rest, then a quarter note B4 with a grace note. The next measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The following measure has a quarter note G4, a quarter note F4, and a quarter note E4. The next measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The following measure has a quarter note A3, a quarter note G3, and a quarter note F3. The next measure contains a quarter note E3, a quarter note D3, and a quarter note C3. The final measure of the system has a quarter note B2, a quarter note A2, and a quarter note G2. The fretboard diagram below the staff shows the fret numbers for each note: 12, 14, 12, 14, 12, 5, 7, 5, 3, 5, 3, 2, 2, 2, 3, 2, 3, 5, 7, 6, and a final chord of 7/6.

STRANGER IN A STRANGE LAND

Words and Music by
ADRIAN SMITH

Rock Intro ♩ = ca 110

Guitars I and II: (*Tacet*)
(Bass)

The musical score for "The Highway" by The Highwaymen is presented in three systems. The first system shows the bass line and the main guitar riff. The second system details the guitar parts for Guitar I and Guitar II. The third system shows the combined parts for Guitars I and II. The score includes chord diagrams, fret numbers, and specific guitar techniques like bends and harmonics.

System 1: Bass and Main Riff

Bass: (Bass)
 The bass line starts with a 4-measure rest, then plays a sequence of eighth notes: G2, F#2, G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B

B Verse

D/E

1. Was man-y years_ a - go_ that I left home and came_ this way. I was a young man full of hopes_

2. Night and day I scan_ ho - ri - zon_ sea_ and sky. My spir-it wan - ders_ end-

3. One hun-dred years_ have gone_ and men a - gain they came_ that way to find the an - swer to the mys-

D/E

— and — dreams, — But now it seems to me_ that all_ is lost and noth-ing gained_

less ly_ Un- til the day will dawn_ and friends from home dis-cov-er why_

ter - y. They found this bod- y ly - ing where it fell on that day_

C

G/B

some-times things_ ain't what res - they seem. — No brave new world_ no

hear me call - ing for all - cue me_ to see. No Set me free_

pre-served in time for all to see. No brave new world_ no

Guitar I

Guitar II

Harm.

Harm.

C G/B Em E5 Em E5
 brave new world. _____ No
 set me free. _____ Lost
 brave new world. _____ Lost

Harm. P.M.
 Harm. P.M.

I. C G/B C G/B Em E5
 brave new world. no brave new world.

Harm. Harm. Harm. P.M.

Em E5 2., 3. C G/B C G/B To Coda #1 B5
 in this place and leave no trace.

Full Harm. Full Harm. w/Bar Harm. Full w/Bar Full P.M.

B5 C5 D5 D Chorus (Rit) E5 (Fdim) (F#5 G5)

Strang - er In A Strange Land.

Guitars I and II

P.M.

E5 (Edim) G5 E5 (Edim) (F#5 G5) E5 (Edim) G5

Land of ice and snow trapped here in this

E5 (Edim) (F#5 G5) E5 (Edim) G5 E5 (Edim) (F#5 G5) E5 (Edim) A5

pris - on - yeah! Lost and far from home.

D.S.#1 to B al Coda

C CODA #1 B5 C5 D5 E Bridge $\text{S}^{\#2}$ A5 B5

What be came of the

(on D.S.)

P.M.

C5 D5 E5 D/F# G5 A5

men that start - ed all are gone and their souls de - part - ed

C5 D5 E5 D/F# B5

left me here in this place so all a lone.

P.M.

C5 D5 [F] Chorus (Riff) E5 (Edim) (F#5 G5) E5 (Edim) G5

Strang-er In A Strange Land, Land of ice

E5 (Edim) (F#5 G5) E5 (Edim) G5 E5 (Edim) (F#5 G5)

and snow trapped in-side this pris-on.

E5 (Edim) To Coda #2 G5 E5 (Edim) (F#5 G5) E5 (Edim) A5 Guitar II:

Lost and far from home.

(Guitar I)

[G] Guitar solo

Guitar II: Em D

mp w/Echo (repeats)

[illegible][illegible][illegible]

A musical score for guitar solo. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with various ornaments like grace notes and slurs. Above the staff are chord symbols: E5, D, Dsus4, D, and Dsus4. A dashed line labeled "8va" indicates an octave shift. The word "loco" is written above the staff. The bottom staff is a bass clef containing fret numbers (15, 12, 14, etc.) corresponding to the notes in the melody. Some notes are marked "Full".

The musical score is written on a treble clef staff. The key signature has one sharp (F#). The melody consists of several measures, each with a chord symbol above it: C, Csus4, C, Csus4, D, Dsus4, and D. The melody includes various techniques such as bends (marked with a wavy line and 'bend'), vibrato (marked with a wavy line and 'vib'), and triplets (marked with a '3'). A '1.5ma A.H.' (1.5 measure after harmony) is indicated. The fretboard diagram below the staff shows the fingerings for the melody line, with labels like 'Full', 'A.H.', and 'w/Bar'.

8va!

D Dsus4 D Dsus4 C Csus4 C

Full

(15) 15 12 17 17 15 17 15 20 20 20 19 20 17 19

The musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains several measures of music, including triplets and single notes. Above the staff, there are chord symbols: Csus4, D, Dsus4, D, and Dsus4. A dashed line separates the top staff from the bottom staff. Below the dashed line, the text "D.S. #2 to [E]al Coda" is written. The bottom staff is in bass clef and shows fret numbers for each note. Fret numbers include 20, 19, 17, 16, 15, 14, 13, 12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1, and 0. There are also some markings like "Full" and "w/Bar".

CODA #2

from home. Strang-er In A Strange Land,

(Edim) (F#5 G5) E5 (Edim) G5 (Riff) E5 (Edim) (F#5 G5)

Outro (Guitar II plays main Riff as rhythm part)

Full

15 15

E5 (Edim) G5 F:5 (Edim) (F#5 G5) E5 (Edim) G5

Land of ice _____ and snow _____ trapped in - side this

3 3 w/Bar

(15) 12 15-12-17 15 12 12 14 7 7 (7)

Guitar II: *simile*
(Riff)

pris - on. Lost and far _____ from home.

(7) 7 9 5 15 15 15

(Riff)

Strang - er In A Strange _____ Land. _____ Lost and far _____

Full Full

14 12 12-15 12-15 15-12 15 15-15

from home trapped in - side this pris - on. loco

8va Full Full Full Full Full Full

17 17 17 15 17 20 (20) 20 15

begin fade

Lost and far _____ from home.

Full Fade out Fade out

(15) 12 15 12 14 12 12 15 14 12 14 14 8 9 7 9 8 7 5 (7) 7 5 9 7 (M)

B Faster ♩ = ca 178

Fm Db Eb

9 11 8 9 11 9 8 8 9 8 10 8 10 8

w/Bar

Fm Eb

1. 2. Fm

9 11 8 9 11 9 8 9 8 9 8 10 8 10 8 10 8 10

w/Bar

C (Repeat on D.S.)

Fm Eb Db

1. Eb 2. Eb F5

10 10 13 9 10 11 9 10 10 10 13 9 10 11 9 9 10 11 9 8 11 10 8 11 10 8

1. When you see fa - mil - iar ver - fa - ces tion but you don't re - mem -
 2. Ev - er had a con - ver - sa - tion that you re - a - lize

Guitars I and II

P.M. P.M.

E \flat 5

Guitar II:

ber you've where had they're from — Could you be wrong?
 you've had be - fore Is - n't it strange?

P.M. P.M. P.M. P.M. P.M. P.M.

E \flat 5

F5

(Col. Guitar I)

When you've been par - tic -
 Have you ev - er talked.

P.M. P.M.

E \flat 5

'lar to pla - ces some one that and you know feel you've you nev know - er what's been be - fore.
 you some one and you know feel you've you nev know - er what's com - ing next?

P.M. P.M. P.M. P.M. P.M. P.M.

E \flat 5
 Guitar II:

Can you be sure
 It feels pre - ar - ranged

P.M. P.M. P.M. P.M.

Chord progression: $D\flat 5$ E $E\flat 5$ $F5$

Lyrics: 'Cause you know this has hap pened be - fore
'Cause you know that you've heard it be - fore

Performance markings: P.M., P.M., P.M.

Chord progression: $D\flat 5$ $E\flat 5$

Lyrics: And you know that this mo -
And you feel loco that this mo -

Performance markings: rake, Full, Full

Fill: δva 2nd time: w/Fill #2

Chord progression: $F5$ $E\flat 5$ $D\flat 5$

Lyrics: ment in time is for real.
ment in time is sur - real. And you know
'Cause you know

Performance markings: P.M., P.M.

Fill #2

Lyrics: rake Full Full Full

Performance markings: rake, Full, Full, Full

Fill: δva

G Chorus

Guitar II

Feel like I've been here be - fore feel like I've been here be - fore

E7⁵ F⁵ E^b5 F⁵

Guitar I

Guitar II

Feel like I've been here be - fore feel like I've been here be - fore.

E^b5 F⁵ D^b5 E^b5

Guitars I and II

H Harmony Guitar Interlude

Guitar I

F^m D^b F^b

Guitar II

w/Bar

1. F^m E^b

2. F^m E^b

To Coda
(On D.S. - cue notes)

I Db Fm

J Db5 Eb5

Guitar II: Db5 Eb5

Guitar I:

F5 Ab5

Db5 Eb5

F5 Eb5 F5 Ab5 F5 Eb5 F5 Ab5

K Db

The first system of music is in the key of D-flat major (Db). It consists of a treble staff with a melodic line and two bass staves. The bass staves contain fret numbers for the left and right hands. The fret numbers are: 9 8 8 10 (10) 9 8 9 8 10 9 8 8 10 (10) 9 8 9 8 10.

The second system of music features a key change. It starts in F minor (Fm) and changes to E-flat major (Eb) for the second half. The treble staff has a melodic line, and the two bass staves have fret numbers. The fret numbers are: 9 8 8 10 (10) 9 8 9 8 10 9 8 8 10 (10) 9 8 9 8 10.

The third system of music is in the key of D-flat major (Db). It consists of a treble staff with a melodic line and two bass staves. The fret numbers are: 13 11 12 13 (13) 13 11 13 11 12 13 11 12 13 (13) 13 11 13 11 12.

Fm

The first system of music consists of three staves. The top staff is a guitar melody in F minor, starting with a whole rest followed by eighth-note runs. The middle staff is a bass line with fret numbers: 9 8, 8 10, (10) 9 8, 9 8 8, 9 8, 8 10. The bottom staff is another bass line with fret numbers: 13 11, 12 13, (13) 13 11, 13 11 12, 13 11, 12 13.

Guitar I
D \flat

The second system of music consists of two staves. The top staff is a guitar melody in D-flat major, starting with a whole rest followed by eighth-note runs. The bottom staff is a bass line with fret numbers: (10) 9 8, 9 8 8, 9 8, 8 10, (10) 9 8, 9 8 8.

Guitars II and III

The third system of music consists of two staves. The top staff is a guitar melody in F minor, featuring chords and wavy lines indicating vibrato. The bottom staff is a bass line with fret numbers: (13) 13 11, 13 11 12, 13 11, 12 13, (13) 13 11, 13 11 12.

Fm

The fourth system of music consists of three staves. The top staff is a guitar melody in F minor, starting with a whole rest followed by eighth-note runs. The middle staff is a bass line with fret numbers: 9 8, 8 10, (10) 9 8, 9 8 8, 9 8, 8 10. The bottom staff is another bass line with fret numbers: 13 11, 12 13, (13) 13 11, 13 11 12, 13 11, 12 13.

D.S. to Coda

First system of musical notation. The treble clef staff contains a melody in B-flat major. The bass clef staff contains a bass line with fret numbers: (10) 9 8 9 8 8 | 9 8 8 10 | (10) 9 8 9 8 10.

⊕ CODA

Second system of musical notation. The treble clef staff contains a melody with chord markings: Fm, Eb, Db. The bass clef staff contains a bass line with fret numbers: (10) 10 13 9 10 11 9 10 | (10) 10 13 9 10 11 9 10 | (10) 10 13 9 10 11 9. There are also markings for P.M. (Pedal Point) in the bass line.

Third system of musical notation. The treble clef staff contains a melody with two first endings. The first ending leads to a second ending. The bass clef staff contains a bass line with fret numbers: 9 9 10 11 9 8 10 | 9 8 10 11 9 8 10 | (18) 18. There are also markings for P.M. (Pedal Point) in the bass line.

ALEXANDER THE GREAT (356-323 B.C.)

Words and Music by
STEVE HARRIS

Free Time

A Intro

Slow ♩ = ca 55

Em

Clean Tone

8va -

Guitar I

Wind Sounds

mp

Spoken:
"My son, ask for thyself
another kingdom, for that
which I leave is too small
for thee." (King Phillip of
Macedonia 339 B. C.)

Guitar II

Clean Tone

Wind Sounds

mp

Sustain Notes

D

8va -

(2nd time:)

Full

B Slightly Faster ♩ = 57

loco

Em7 Harm.

mf

w/Bar

Harm.

Distortion

mf

Harm.

Cmaj7

Harm.

Em7

Harm.

w/Bar

w/Bar

w/Bar

quick arpeggio strum

Full

Em7

Harm.

Harm.

Cmaj7

Harm.

Em7

Harm.

w/Bar

w/Bar

w/Bar

w/Bar

w/Bar

Full

f w/Bar w/Bar w/Bar

D Verse E5

Guitar I: D5

Near to the east in a part of an - cient Greece in an
King Dar-i- us the third de - feat - ed fled Per - sia the

Guitar II
(Parenthesis indicate additional fills 2nd time)

P. M. P. M.

C5

B5

A G F#

E

E5

an - cient land called Mac - e - do - nia was born a son to Phil-ip of
Scyth-i-ans fell by the riv-er Jax - artes then E - gypt fell to the Mac-e-don

P. M.

P. M.

P. M.

C5

Mac - e - don
King as well

The leg - end his name was Al - ex -
And he found - ed the ci - ty called Al - ex -

P. M.

P. M.

B5 (w Guitar II) E5

an - der. At the age of nine - teen he be - came the Mac - e - don king and
 an - dri - a. By the Ti - gris riv - er he met King Da - ri - us a - gain and

P.M.

C5 B5 (w/Guitar II) E5

swore to free all of As - ia Mi - nor By the Ae - gean Sea in three three
 crushed him a - gain in the bat - tle of Ar - bel - a En - ter - ing Bab - y - lon and Su - sa.

P.M. P.M.

C5

four B. C. he ut - ter - ly beat the arm - ies of
 treas - ures he found took Per - se - pol - is the the cap - i - tal of

P.M. w/Bar

Chorus

B5 A G F# E E5 D5 A5

Per - sia. Al - ex - an - der The Great his name struck fear in - to
 Per - sia. Al - ex - an - der The Great his name struck fear in - to
 Al - ex - an - der The Great his name struck fear in - to

C5 D5 E5 D5 A5

To Coda

3 3

hearts of men Al - ex - an - der The Great be - came a leg - end 'mongst
 hearts of men Al - ex - an - der The Great be - came a god a - mongst
 hearts of men Al - ex - an - der The Great he

F Interlude

C5 D5

3

1. Em C B

mor - tal men. mor - tal men.

Guitar I

Guitar II

Em C B Am

F E Am F E

2. King

G 2.

Guitars I & II (B)

Add Guitar III (Guitars I and II continue pattern *(simile)*)

Clean Tone

Guitars I and II: A (Figure)

B (Figure)

C# (Figure)

Handwritten musical score for guitar. The score is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked 'Allegretto' and the time signature is 3/4. The piece is in 3/4 time. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into two systems. The first system contains measures 1 through 5, and the second system contains measures 6 through 10. The piece concludes with a double bar line and a repeat sign.

Handwritten musical score for guitar. The score is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked 'Allegretto' and the time signature is 3/4. The piece is in 3/4 time. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into two systems. The first system contains measures 1 through 5, and the second system contains measures 6 through 10. The piece concludes with a double bar line and a repeat sign.

The musical score for "The Rose Tree" is presented in two systems. The first system contains the first two measures of the melody and the first measure of the bass line. The second system contains the next two measures of the melody and the second measure of the bass line. The melody is written in treble clef with a key signature of one sharp (F#). The bass line is written in bass clef. The melody features a repeating eighth-note pattern in the first two measures, followed by a quarter note and an eighth note. The bass line consists of a sequence of eighth notes. The second system shows a continuation of the melody with a repeat sign and a final measure, and the bass line with a repeat sign and a final measure. The title "The Rose Tree" is written in a decorative font at the top right of the page.

The musical score for "N. C. Guitars I and II" is presented in two staves. The top staff uses a treble clef and a key signature of three sharps (F#, C#, G#). It contains a melodic line with various ornaments, including wavy lines and dots, and a 3/4 time signature. The bottom staff uses a bass clef and contains a bass line with fret numbers (9, 11, 8, 11, 9, 11, 11) and a 3/4 time signature. The score concludes with a double bar line and a final chord marked with a circled 'x'.

Broader

II (Conducted)

Em B5 Em B5

1 (♩ = ♪) (♩. = ca 110)

Am
(Rhythm Figure)

P. M.

Guitars I and II: *Am* *C* *G*

Guitar III (Distortion) w/Bar

B5 *F* *Am* *Guitars I and II: continue Rhythm Fig.*

dive w/Bar w/Bar w/Bar

(2nd time: dive)

Guitar IV: *P. M.* w/Bar

C *G* *B7* *F* *Solo* *Full*

w/Bar

J Guitar Solo *Am* (Guitars I and II: Rhy. Fig.) *C* *15ma A.H.*

Full hold bend Full Full Full 3

G

9:6 9:6 9:6 Bb5 F5

w Bar

dive w/Bar

Rhy. Fig. —
Am

(Bass & Drums)

Full

9:6

Full

9:6

Full

wide vib.

G

Bb5

P. M.

wide vib

Full

Rhy. Fig. —
Am

(Bass/Drums)

10:6

10:6

10:6

10:6

C

G

3

9:6

9:6

3

w/Bar

w/Bar

Bb

F

(Em)

E5

Guitars I and II:

P. M.

P. M.

9:6

9:6

9:6

3

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in eighth and sixteenth notes, with some measures containing triplets. Above the staff, the notes D5, C5, D5, and E5 are marked. The second system consists of a bass clef staff with a key signature of one sharp (F#) and a common time signature (C). The bass line is written in eighth and sixteenth notes, with some measures containing triplets. Above the staff, the notes D5, C5, D5, and E5 are marked. The score is divided into two measures by a double bar line. The first measure contains the main melody and bass line, and the second measure contains a continuation of the melody and bass line. The score is written in a clear, legible style with standard musical notation.

[illegible]

E5

E5
 Guitar I: A Phry-gian king had bound a char-i - ot yoke and Al - ex - an - der cut the "Gord - ian Knot"
 Guitar II
 P. M. ———— P. M. ————
 D5 B5 C5 D5
 and leg - end said that who un - tied the knot he would be - come the mas - ter of A - sia
 P. M. ———— P. M. ————
 E5 D5 E5
 He - lon - ism he spread far and wide the Mac - e - do - nian learn - ed mind
 P. M. ———— P. M. ————
 TAB D5 B5 C5 D5
 their cul - ture was a west - ern way of life he paved the way for Chris - ti - an - i - ty.
 P. M. ———— P. M. ————
 E5 G5 D5 E5 G5 D5 E5 D5
 March - ing on march - ing on the bat - tle wear - y march - ing side by side
 P. M. ————
 TAB 12 7 9 12 7 7

D. S. to E al Coda

E5 D5 B5 C5 D5

Al - ex - an - der's ar - my line by line they would - n't fol - low him to In - di - a tired of the com - bat, pain and the glo - ry.

P. M. P. M. P. M.

CODA A5 C5 D5

died of fev - er in Bab - y - lon.

Outro E5

(2nd time: vocal out)

C5 1. E5 D C B

w/Bar (pull sharp) Full w/Bar

2. Guitar 1: E5 (B)

rit. - - - - -

Guitar II

rit. - - - - -

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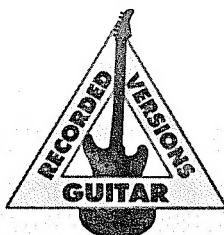
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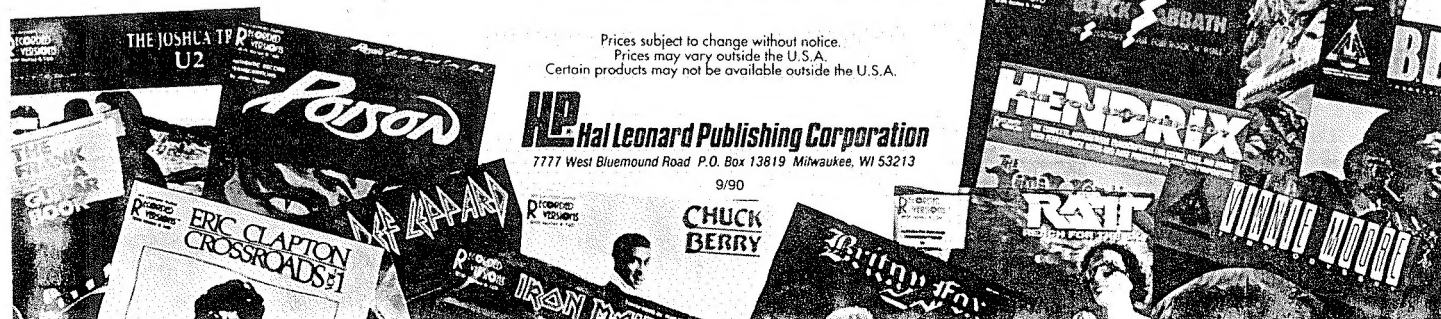
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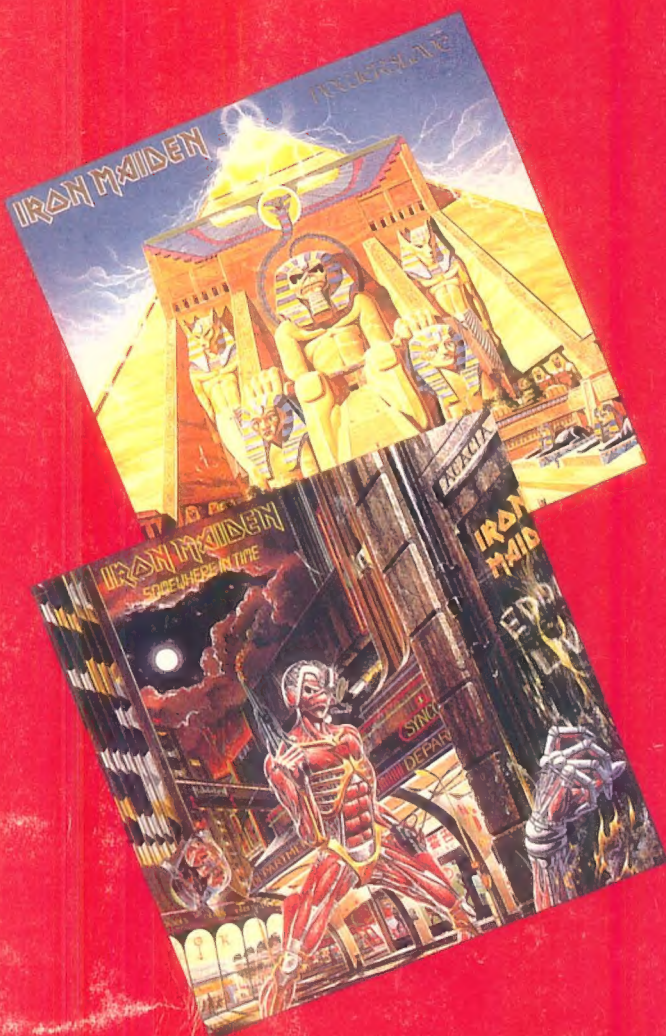
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